MACHINE KNITTING MONTHLY

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IN THE PINK ...

Knit for summer in peach, coral, rose

IRIS BISHOP

Classical inspiration from the 18th century

Learn more about ACCESSORIES

Intarsia Carriage, Knit Tracer, Ribber

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Volume 8. No. 4 July 1993 ISSN 0269-9761
Publisher & Managing Editor **Anne Smith**
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Dear Readers

Peach and pink, coral and rose are the colours we've chosen for July. With a sparkle of white they're perfect for a summer wardrobe and we've styles that look light and lovely but can cope with all temperatures.

Our Spotlight turns on Rosemary Sheath who has lots to celebrate this month. Find out just what on page 74 but we congratulate her and wish her continued success.

Our team has some great stitch patterns for summer knitting. There is Terry Armitstead's shell design, lovely and rather elegant in soft coral and white. Iris Bishop's 18th century borders have a more elaborate elegance and Wendy Phillips takes to the grape with her summer vine – I love that ladybird!

As you lie on that beach or lounge in the garden, turn to page 78 and have a go at the 'ripping yarn' that Marjorie Stanley has sent us from Australia. It's not too easy but, come on readers, see if you can score higher than our sisters down under. No cheating mind!

Sheila

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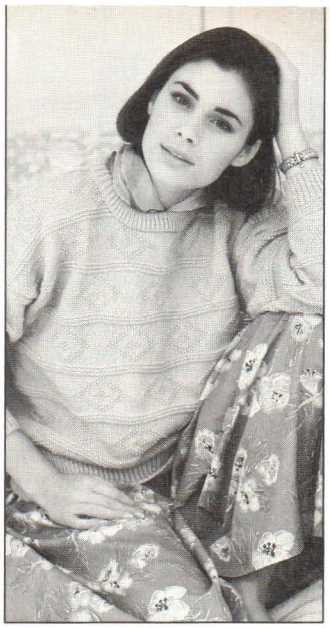

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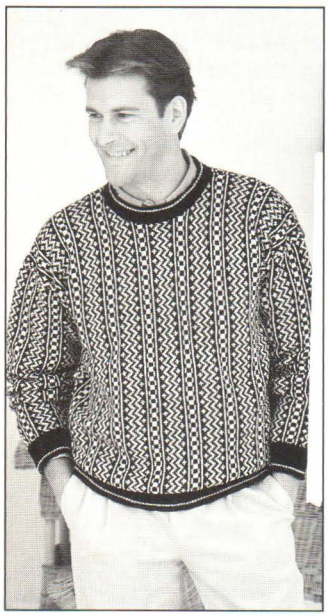

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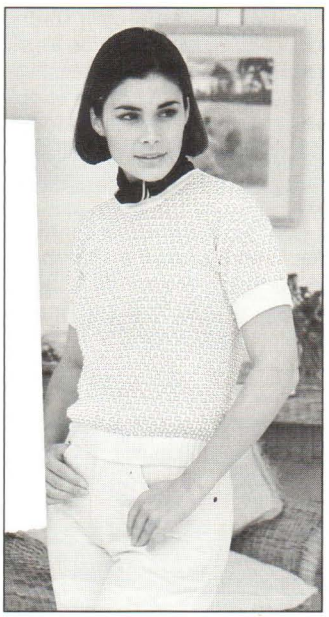

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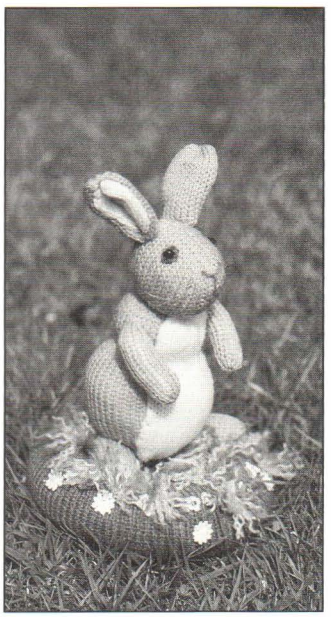

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Canadian Distribution/Subscriptions:
Modern Sales Canada Inc., PO Box 67, Port Coquitlam, B.C. V3C 3V5, Canada.
U.S.A. Distribution/Subscriptions:
Modern Sales U.S.A. Inc., PO Box 8110 128, 264 H Street, Blaine. W.A., 98230, USA.

You can write to Machine Knitting Monthly at the following address:
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Printed in England

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NEWS LINE

City & Guilds Creative Studies: Exhibitions of work

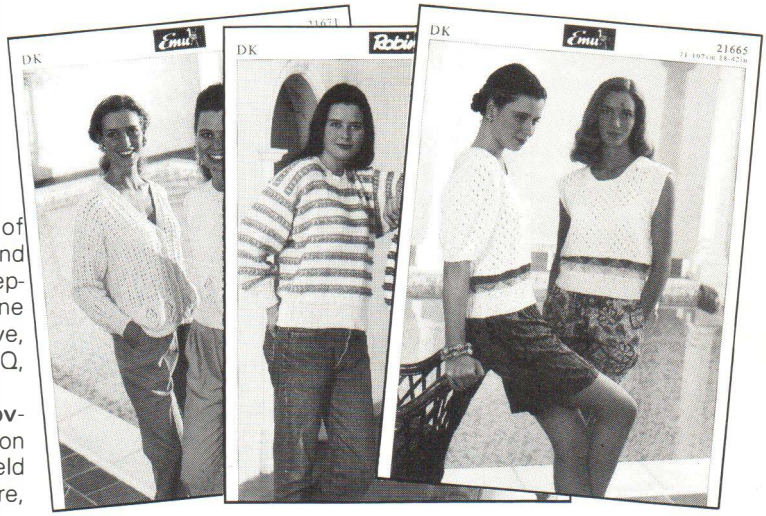
A visit to an exhibition of the work produced by students of the Creative Studies courses in Hand and Machine Knitting (or any of the other craft areas included in the syllabus) can be an interesting and enlightening day out.

The displays include examples of the written theory, design work and completed garments. Anyone hoping to start a course in September should definitely make every effort to attend an exhibition to gain an insight into what will be expected of them.

Bracknell College exhibition will be held on Thursday 17th June from 2.30pm to 9pm and Friday 18th June from 10am to 2pm. For details and a map please contact Sandhurst FE Centre, Owlsmoor Road, Owlsmoor, Camberley, Surrey, Telephone 0344 778536. For details of the new combined Part 1 and Part 2 course starting in September please contact Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ, Telephone 0275 810067.

Bournemouth and Bovington Adult Education Centre's exhibition will be held at The Courtyard Centre, Lytchett Matravers, Dorset on Tuesday 6th July from 2pm to 6pm and on Wednesday 7th July from 10am to 6pm. The Courtyard Centre (well worth a visit at any time) is a traditional craft centre with several small craft shops specialising in unusual gifts, a coffee shop which serves delicious food and a spinning group that will meet outdoors on the Tuesday.

For further details and a map please send a stamped addressed envelope to Angela Gordon, 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX.



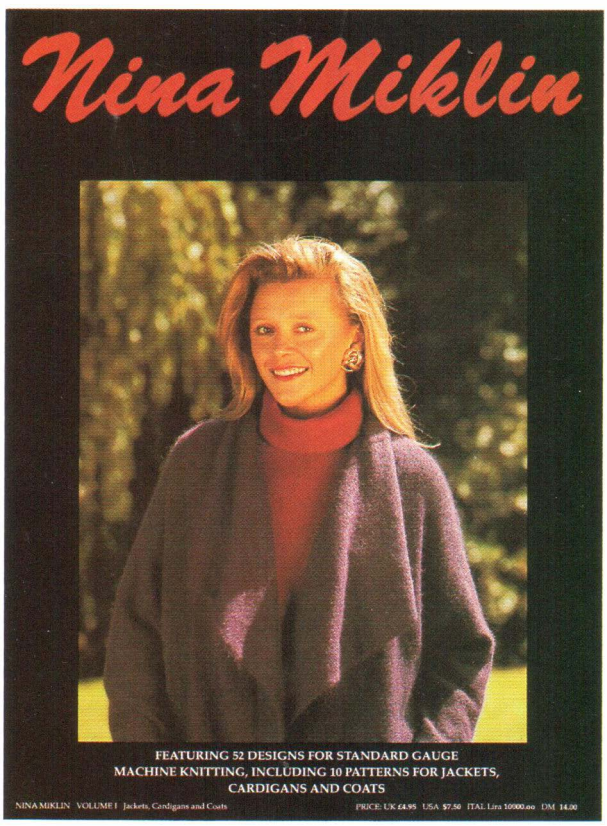
Hand knit designs

New patterns from **Emu** and **Robin** yarns for this summer are hand knitted in **Cottons on DK, Diamante DK** and **Florentine.** Styles include waist length, sleeveless and short set-in sleeve tops with a very definite thirties appearance. Lace, bobbles and cables feature on many styles, textured stripes on several and only a single garment with a small border of Fair Isle and one intarsia design.

For machine knitters, the yarns are ideally suited to knitting on the double knit gauge and chunky machines. Many of the styles could readily be interpreted for machine knitting by even the more basic machines. Good yarns and hand tooled textures and lace are very popular this season.

An attractive yarn and pattern and two needles help alleviate the withdrawal symptoms of being away from the machine while on holiday. Some of the patterns are in large print – ideal for following when knitting on the beach!

The patterns and yarns are available from all good hand-knitting stockists of Emu and Robin yarns.



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Bargain hunters

Always on the lookout for a bargain? Find out what's available near you with **The Ultimate Bargain Hunter's Handbook.** This 72 page directory lists nearly 600 outlets where branded goods can be purchased at bargain prices.

Many manufacturers dispose of their end-of-season lines, seconds, cancelled orders and so on and this handbook tells you where to find them. Famous name goods include Harrods, Jaeger, Austin Reed, Kenwood, Pyrex, Barbour, Goretex, Emu (and other spinners and mills), plus lots more.

The handbook comes with an unique guarantee that if, after twelve months, you have not saved at least the price of the book, it may be returned for a full refund.

Available for £9.95 including postage, from The Winchester Press, Hampton House, 33 Church Drive, North Harrow, Middlesex HA2 7NR, the handbook will also provide details of a newsletter giving almost monthly updates.

Iron-on transfers

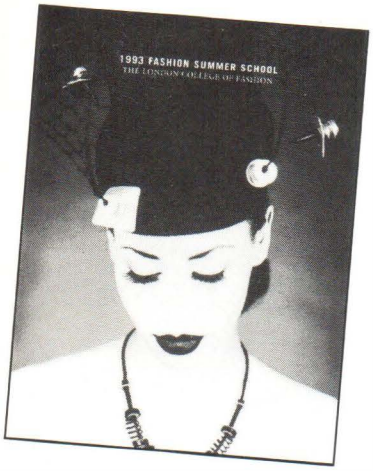
New from Butterick are Iron-on Line Transfers. **250 Alphabet Letters for Kids, 200 Easy Design Motifs** and **200 Iron-on Transfers for Kids** are the titles of the three packs currently available.

The transfers can be used for decorating rooms, clothes and household items. There is scope here for embroidery and Swiss darning on knitwear, or even intarsia motifs.

Each set comes complete with simple instructions providing ideas to paint, embroider and embellish items.

Available from craft and fabric shops the packs cost £2.49 each.

Fax us on 0628 777335



'Course you can!

It's 'hat's off' to the London College of Fashion who are once again running their hugely successful Summer School programme at the end of the month.

This is the Summer School's fourth year and the College has built on the success of the last three years to provide an excellent and exciting opportunity to study fashion in stimulating surroundings. The Summer School is aimed primarily at fashion industry professionals and enthusiasts who want to update their skills, learn new techniques or to take a change of direction.

For professionals in retailing, merchandising or wholesaling who wish to study the fashion 'product' from conception through to marketing, there is a range of courses covering buying, merchandising and marketing, clothing materials and textiles. Included in this course there is 'setting up your own business'.

A choice of fashion workshops offer options such as pattern cutting, professional sewing and tailoring, millinery, as well as fashion design, forecasting and illustration. More specialist subjects such as lingerie and bridalwear will also feature in the workshops.

Public relations and promotional skills will also be covered for those in marketing and media positions – with a stimulating new course on the sociology of fashion for those with a more academic interest in the subject. For those keen on make-up artistry there is The Art of Theatrical Make-up and courses in fashion hair and general make-up skills.

All the courses run for five days from 28th June to 9th July at the College near Oxford Circus. For a brochure and further details you may ring the College on 071-409 2868 or write to 20 John Princes Street, London W1M 0BJ.

Shades of summer

A booklet of eight summer tops/cardigans is the latest collection of patterns by **Trisha Whitfield.**

There are seven standard gauge machine knits including two cardigans, two tunics, a short top, a vest top and a tee shirt.

With the current trend for using natural fibres Trisha has used cotton and cotton-mix yarns for the standard gauge designs. Five of these are knitted in Bramwell's Montana/ Savannah and two are in Yeoman's Panama.

Special features of these designs are lace motifs and cable ribs on one cardigan and a Fair Isle panel with embroidery and appliqué on the second.

One tunic has a Fair Isle and lace design and the other has cable and lace design with crochet edgings.

The short top includes lace and embroidery, the vest top features lace and the tee shirt can be painted or left plain.

The final pattern is a mohair cardigan in Bramwell's Mohair with viscose ribbon ribs. This design can be knitted on a chunky machine or by hand.

Shades of Summer costs £3.95 and is available by mail order from Trisha Whitfield Designs, 5 Brentwood Avenue, Cadishead, Manchester M30 5JS.

Webbington Show 1993

This show has been so successful in the past two years that it has been extended to three days to include Friday 29th, Saturday 30th and Sunday 31st October.

The principal speakers this year will be Iris Bishop and

6►

the fair-isle
BORDERS and YOKES
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Over 30 original designs illustrated with colour and black & white photographs. PLUS – a simplified method of knitting circular yokes, including sweater pattern. PLUS – lots of design ideas. – for 24 st punchcard and electronic machines – £3.95 inc. P&P

FAIR-ISLE BOOK £2.95

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Set 7 – **Fair-isle (adult)** – 7 designs with short 'floats' and colour ideas. (24 stitch) *£2.00

IRIS BISHOP

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CATS
5 INTARSIA DESIGNS – siamese twins, persian playmates, kitten, snow leopard and tabby £2.00 inc. P&P – illustrated in colour

Diane Bennett; other lectures and a fashion show are optional.

Tickets are £5.50 for adults and £4.50 for senior citizens with a 50p reduction for party bookings. For further details please write to Kate Arklay, 3 The Vinery, Winscombe, Avon BS25 1AN, or telephone 0934 843634.

Garter stitch pattern collections

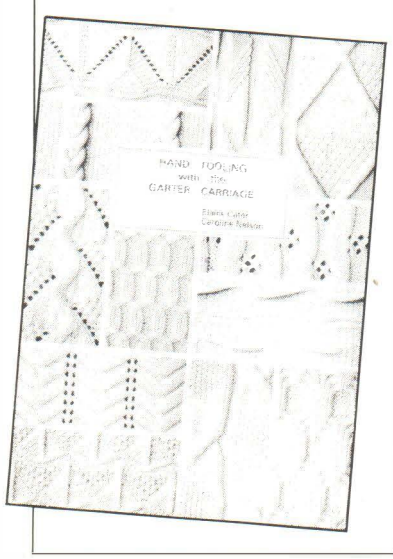
Elaine Cater and Caroline Nelson have produced another collection of superb stitch ideas. This time it is **Hand Tooling with the Garter Carriage** which has been produced to complement their other garter stitch book **A Treasury of Garter Stitch Patterns.**

This new book contains 24-stitch patterns for the garter carriage, with hand tooling diagrams and written instructions for producing the designs which include cables, lace, hooked-up floats, tucks and bobbles.

Some of these designs would make excellent details for hems, yokes, collars and cuffs. However, if you have the time to tackle a complete garment you could certainly produce some stunning results.

The companion volume has twenty-four garter stitch patterns that can be left to knit as they require no hand tooling.

By the same authors is **A Treasury of Slip Stitch Patterns,** a set of eight slip stitch patterns that can be knitted in different colour sequences to produce over thirty different designs, suitable for all standard gauge punchcard and electronic machines.



All three books have the stitch patterns illustrated in colour on the front and back cover with black and white photographs inside.

Each book costs £4.95 plus 30p postage and disks for Brother 940 and 950i are available to accompany them at an additional £3.50 each plus 50p postage.

To order the books and disks, please make cheques payable to Elaine Cater and send to Elaine Cater and Caroline Nelson Knitwear Designers, 29 St Leonards Road, London SW14 7LY.

Knitting Week in Tunisia

Like to get away from it all for a week this winter? Why not spend a week in Tunisia with Diane Bennett and Janet Purvis this November?

The Marhaba Club Hotel, near Sousse, is reported to have excellent accommodation and facilities, including evening entertainment and an indoor pool in which to cool off.

The fee of approximately £290 covers the flight from Luton, full board and tuition for a week which will include knitting days, excursions and free time to explore. There is also the option of a two day safari into the Sahara Desert.

For further details please write to Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ.

Patterns for elegant women

Growing demands for dress patterns to suit the confident, mature women of the nineties has resulted in **The Vogue Woman Collection** for Spring/Summer 1993.

Smart, classic styling with a fit designed to flatter the body rather than hide it. In keeping with the name Vogue are designer patterns from Perry Ellis and Tamotsu, which include built-in adjustments for personalised fit, easy to follow instructions and helpful tips.

If you are forty something, enjoy dressmaking from woven fabrics, or from your own knitted fabric, or just enjoy looking at fashionable clothes, look out for **The Vogue Woman Collection** in the Counter Catalogue at Department Stores and also featured in the April issue of Vogue Pattern Magazine.

Bridal collections

The Butterick and Vogue Bridal Collection is designed to help pave the way to a truly memorable day.

Whether you intend making the special dress yourself, or having it tailor-made by a seamstress, the Brides and Special Occasions Catalogue is a must. Patterns include romantic Victorian gowns and gowns by famous designers including Victor Costa, Belville Sassoon and Rimini.

There are designs for the entire wedding party in the catalogue, available now at the 1991 price of £15 including post and packing. Send your cheque to Butterick Company Limited, New Lane, Havant, Hampshire PO9 2ND.

Look out for the **Wedding and Special Occasions Magazine,** which is full of advice covering everything you need to know to make the wedding and honeymoon perfect.

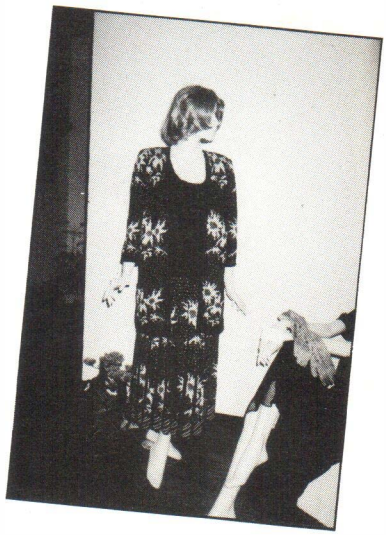
Butterick and Vogue Patterns will also supply you with a current list of professional dressmakers in your area for a 50p fee.

New South Wales Machine Knitters Association

The NSW Machine Knitters Association was formed ten years ago to promote the craft and to help increase the knowledge and skills of members. The group has over 500 members who receive regular newsletters to keep them informed of forthcoming workshops and seminars.

A competition was held recently to celebrate their tenth anniversary and more than 100 entries from all over Australia were received. The competition had three categories, Babies and Children's wear, Casual wear – Male or Female and Formal/Designer wear. First, second and third prizes of $400, $75 and $25 respectively were awarded in each category.

Garment standards were high, making it very difficult



for the judges from the Australian fashion industry to select the winners.

A formal dinner and parade of garments to members and guests followed the judging. The prize winning and selected garments were then exhibited in The Gallery of The Craft Council of NSW at The Rocks in Sydney. This is the site of the first settlement in Australia and is a great craft area and tourist attraction.

Ten workshops were also held in country areas to celebrate the anniversary. The cost of the workshops was covered by the Association and the President travelled hundreds of miles to attend every one.

Australian readers wanting information about the Association should write to the Secretary, 40 Jenner Street, Baulkham Hills 2153.

Swiss darning kits

Knit a simple sweater on your machine and then sit in comfort to apply a beautiful motif by Swiss darning. Decorate your latest creation while enjoying the summer sunshine at the same time!

Swiss darning (also known as duplicate stitch) is an embroidery technique whereby contrast yarn is laid over the knitted stitches, exactly following the path of the stitch. Because the Swiss darned stitches look as though they have been knitted-in an intarsia effect is quickly created.

The **Swiss Darning Embroidery Kits** by **Sylvia Wynn** are very realistic. **British Birds, British Wildlife** and an **English Rose** design

have all been inspired by the wildlife that surrounds Sylvia's workshop in rural Worcestershire.

Fox, Badger, Rabbits and Squirrel can all be used individually as single motifs or combined to provide a true country scene. Playful Otters create a superb motif on their own.

Each kit consists of a photograph of the completed design, working chart, instructions for Swiss darning and all the wool used in the embroidery. The yarns are all pure wool and therefore should be applied to a pure wool sweater.

Ginger Tom is a more domesticated animal but equally appealing.

Kit prices vary from £4.50 to £5.75 plus 50p each post and packing. A complete sweater kit is available for your choice of a Swiss Darning Kit for £18.50 plus £1.50 post and packing.

For a colour leaflet showing all the designs and price list please write to Forge Craft Creations, The Old Smithy, Pirton, Near Worcester WR8 9EJ or telephone 0905 820482.

Summer cottons

Looking for a lightweight cotton for knitting in super light lace, scrunchy tuck or even summer weight jacquard? Then you should take a look at **Forsell 2-ply Super Combed Cotton** currently available in twenty-five shades from palest Blossom Pink to brilliant Poppy Red.

Super Combed Cotton can be used single on fine and standard gauge machines. Use it double for a truly soft four-ply garment on the standard gauge or even three strands for the double knit machine. It is also excellent for double bed work on standard gauge and European machines.

If you have a plating feeder that you have never used, try plating two toning shades or go for strongly contrasting colours and knit some plated tuck stitch.

This yarn also works well combined with **Forsell 2-ply Superwash Wool** giving the drape, warmth or coolness and washability of a garment knitted in cotton and wool.

For details of your nearest stockist write to T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

Knit, Cut-and-Sew

Knitters dedicated to the cut-and-sew method of garment preparation will need no introduction to Pam Turbett. Pam is the leading expert in this field, in everything from shaping a neckline to using lengths of knitted fabric with dressmaking patterns to create an unique look which cannot be duplicated by any dressmaker using purchased fabrics.

Pam's latest book **The Revised Knit, Cut and Sew** is a completely re-edited, updated and considerably enlarged version of her first book Cut and Sew; Working with Machine-knitted Fabrics.

Information on the type of equipment required, including how to make your own tailor's hem, is included in Chapter 1. Chapter 2 lists and describes, Other Fabrics and Notions Needed to complete a garment.

From Chapter 3 onwards we get to the serious work! Planning the Garment includes buying and adjusting (for perfect fit) a commercial pattern, working out a cutting plan to fit the piece of knitted fabric, washing, pressing, cutting out fabric and interfacings and tacking the pieces together.

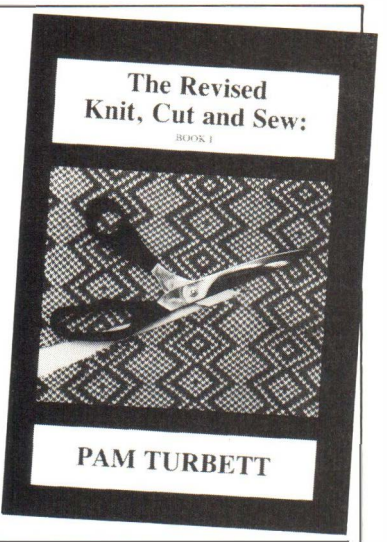
Neat seams are equally important, if not even more so, when using cut-and-sew and you will find a seam finish to suit all projects in Chapter 9.

Pam tells her readers what to look for when buying an overlocker; and there is a trouble shooting section and lots of hints and tips.

Follow the Confidence Building Program to overcome a very common fear of cutting into the lovingly prepared knitted fabric. Next use what you have learned to alter some of your older sweaters and use up your tension swatches to create a patchwork waistcoat.

I can certainly recommend this book to any knitter who also likes sewing. I will be adding it to my collection even though I already have Pam's three earlier books.

To order a copy please send a cheque for £9.25 (£8.50 plus 75p postage) to Pam Turbett, 17 Forest Rise, Liss Forest, Liss, Hampshire GU33 7AU.



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Send details, pictures or samples to the address on page 3

designer yarns

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1 BEAD AND CABLE SWEATER

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for Singer or Superba double bed machines.

MATERIALS

Spectrum Linaria.
1 x 500g cone in Apricot (MY).
9 [10, 11] small beads.
A small piece of fuse wire.
GARMENT WEIGHT
Finished garment in second size weighs 230g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Spectrum Yarns Limited, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 92 [102, 112] cm, 36 [40, 44] in.
Length to shoulder 56 [61, 66] cm, 22 [24, 26] in.
Sleeve seam 46 [47, 48] cm, 18 [18½, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 6.5).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
CABLE AND BEAD PATTERN
Set needle return levers to ↙↘ . K 10 rows. Cross sts 1 and 2 in front of sts 3 and 4, sts 5 and 6 in front of sts 7 and 8 and sts 12 and 13 in front of sts 10 and 11. Push these Ns to the front of needlebed. K 1 row. Transfer sts 8 and 10 on to N 9. Push this N to the front of needlebed. Leave empty Ns in WP. K 1 row. Using the fuse wire folded in half, lift st off N 9 and thread it through one of the beads, so pulling st through bead. Using a single transfer tool, lift st back on to N 9. Push this N to the front on needlebed. K 8 rows. Cross sts 1 and 2 in front of sts 3 and 4. These 20 rows form pattern.

BACK

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 65 [71, 79] Ns at left and 66 [72, 79] Ns at right of centre to WP. 131 [143, 158] Ns. Push corresponding Ns on front bed to WP. Arrange Ns for 2x2 rib knitting (2x1 N arrangement). Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using stitch size 2/2, K 28 rows. Transfer sts to back bed.
2nd SIZE
Inc 1 st at each end.
3rd SIZE
Inc 1 st at right edge.
ALL SIZES
131 [145, 159] sts *. Set RC at 000. Using stitch size 6.5, K 114 [126, 136] rows. Place marker at each end. K 90 [98, 108] rows. RC shows 204 [224, 244]. Set needle return levers to neutral ← → . Push 40 [47, 54] Ns at left and right to HP. Using WY, K a few rows over rem 51 Ns and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to *. Transfer sts as shown on diagram over centre 65 Ns. Set RC at 000. Using stitch size 6.5, cont in cable and bead patt. K 114 [126, 136] rows. Place marker at each end. K 64 [72, 82] rows. (End of cable and bead patt, leave Ns as arranged.)
SHAPE NECK
Set needle return levers to neutral ← → . Push 76 [83, 90] Ns at left to HP. Cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 15 rows. 40 [47, 54] sts. K 10 rows. Using WY, K a few rows and release from machine. With carriage at left, push 55 [62, 69] Ns at left from HP to UWP and finish to correspond with first side, reversing shapings. Push rem 51 Ns from HP to UWP. Push 7 Ns at each side from NWP to WP. Pick up 7 sts along side of neck and place on to empty Ns. 65 sts. Using WY, K a few rows and release from machine.

SLEEVES (KNITTED FROM TOP)

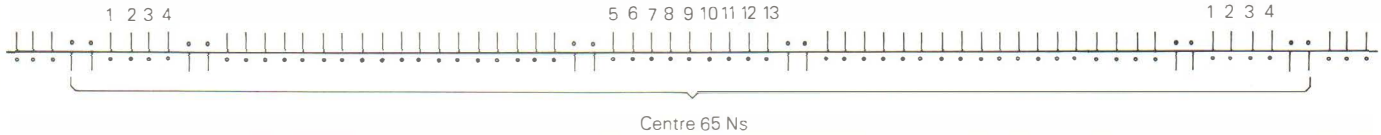
Push 126 [138, 152] Ns to WP. Using stitch size 6.5 and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, shape sides by dec 1 st (3 sts in) at each end of every 5th row until 66 [102, 132] sts rem, then on every foll 4th row until 62 [66, 74] sts rem. K 2 rows. RC shows 160 [164, 168]. Transfer sts for 2x2 rib. Set RC at 000. Using stitch size 2/2, K 29 rows. Using stitch size 8/8, K 1 row. Transfer sts to back bed. Cast off with a latch tool.

TO JOIN RIGHT SHOULDER

Push 40 [47, 54] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using stitch size 6.5 and MY, K 1 row. Cast off.

10►

NEEDLE DIAGRAM



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NECKBAND

With carriage at right and using MY, cast on 116 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using stitch size 2/2, K 12 rows. Push empty Ns on both beds to WP. Set carriage for circular knitting . Using stitch size 5/5, K 12 rows (6 complete circles). Transfer sts to back bed. With P side facing, pick up 51 sts across back neck and 65 sts around front neck and place on to Ns. Loosely graft sts to neckband.

TO JOIN LEFT SHOULDER

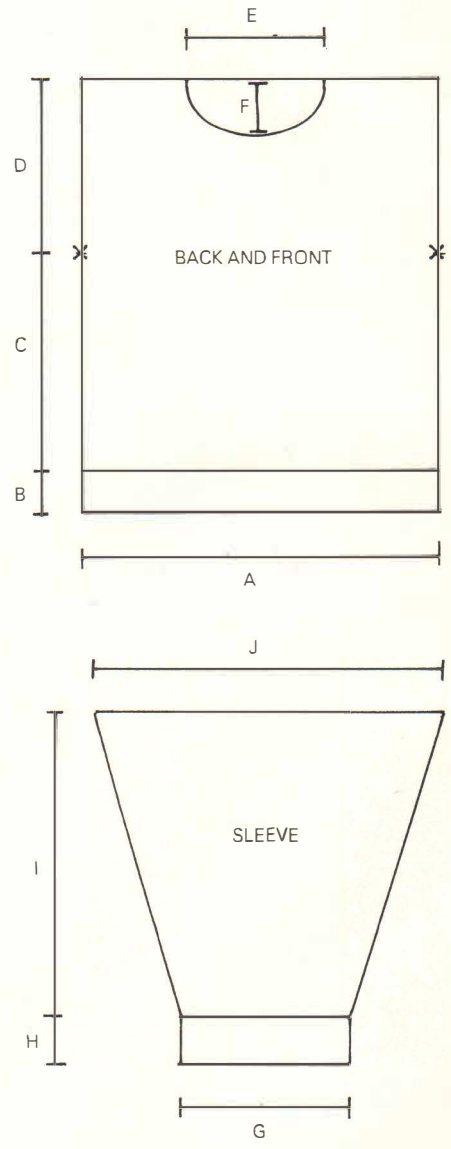
Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Graft sleeves to armholes between markers. Join side, sleeve and neckband seams.



A = 46.5 [51.5, 56.5] cm
B = 5 cm
C = 28.5 [31.5, 34] cm
D = 22.5 [24.5, 27] cm
E = 18 cm
F = 6.5 cm
G = 22 [23.5, 26] cm
H = 6 cm
I = 40 [41, 42] cm
J = 45 [49, 54] cm

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NS

SINGER WORLD

PATTERN PROGRAMS ON 624 MACHINES

In the first of two articles, Gwen explains how to use the pre-programmed patterns available in the memory of the Singer/ Superba 624. Programming your own patterns will be covered next time.

Gwen Merricks

This electronic double bed knitting machine must be the easiest and most co-operative machine on the market.

In its memory it has 114 built-in patterns which are very easily selected, plus the facility for you to program your own patterns.

It will retain in its memory the last pattern you were using and when switched on, will immediately return to the same pattern line you finished knitting on. So, if you have not used your machine for a number of weeks or months, by switching on the power supply and pushing up the 'on' button, then pressing the P button, you will be given a flashing figure in the LCD display window. This is the number of the last pattern you used. Press 'P' again. The solid number now shown, which is in fact the first number shown as you switched on, is the **row** number you last used.

To select a pre-programmed pattern, follow this check list:

1. Switch on.
2. Press P.
3. Key in the pattern number you want, for example, 26 and press E.
4. Press P. Row 1 is shown. You can now knit.

If you can't remember whether you had any functions selected when you last used your machine, now –

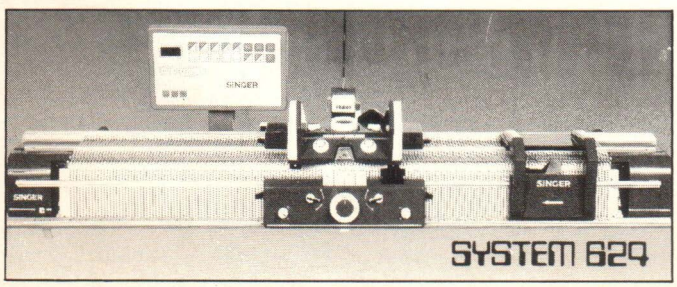
5. Press F. A flashing 'F' appears in the LCD display then you should –
6. Press C and E, which will cancel any functions selected and Row 1 will show.

You are now ready to set your carriage for the type of knitting you wish to do.

To select any functions, follow steps 1 to 4 inclusive. Now press F (F is shown in the LCD display). Key in one or more functions (see pages 13 to 15 of your manual for detailed descriptions of functions). Then press E to enter the functions. A solid 1 is shown. You are ready to knit.

Any type of pattern knitting is selected the same way. The only difference is in the setting of the carriages, that is, for Fair Isle, slip or tuck and so on.

Next time I shall explain how to program the machine with your own patterns so join me then.



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2 LOOSE LACY SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with lace carriage.

MATERIALS

Yeoman Cannele.
2 x 250g cones in White (MY).

GARMENT WEIGHT

Finished garment in second size weighs 375g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- Yeoman Yarns Ltd., 36 Churchill Way, Fleckney, Leicestershire LE8 0UD.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 10.

MEASUREMENTS

To fit bust 82-92 [97-107] cm, 32-36 [38-42] in.
Length to shoulder 53.5 cm, 21 in.
Sleeve seam 31 cm, 12 in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

25 stitches and 40 rows to 10 cm, 4 in measured over lace pattern (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
We used a Toyota card from the basic pack for this pattern and reproduce it courtesy of Toyota. For further information about Toyota cards and machines, please write to Aisin (UK) Limited, Unit 4, Swan Business Park, Sandpit Road, Dartford, Kent DA1 5ED.
For other models we suggest you substitute a similar lace pattern specially recommended for your machine.

BACK AND FRONT ALIKE

Push 188 [200] Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 10 rows. Transfer every alt st on to adjacent N and leave empty Ns in WP. K 11 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Insert card and lock on first row. Set RC at 000. K 2 rows. Release card and cont in lace patt. K 48 rows. RC shows 50. Lock card on first row. Using WY, K a few rows in st st and release from machine. Push 153 [165] Ns to WP. With P side facing, replace sts on to Ns gathering evenly. Unravel WY. Set RC at 000. Using MY, K 20 rows. Using WY, K a few rows and release from machine. Push 188 [200] Ns at centre to WP. With carriage at left and P side facing, replace sts on to Ns, inc evenly. Unravel WY. Set RC at 000. Using MY, K 1 row. Release card and cont in lace patt. K 14 rows. Shape sides by dec 1 st at each end of next and every foll 4th row until 152 [164] sts rem. K 1 row. RC shows 85.

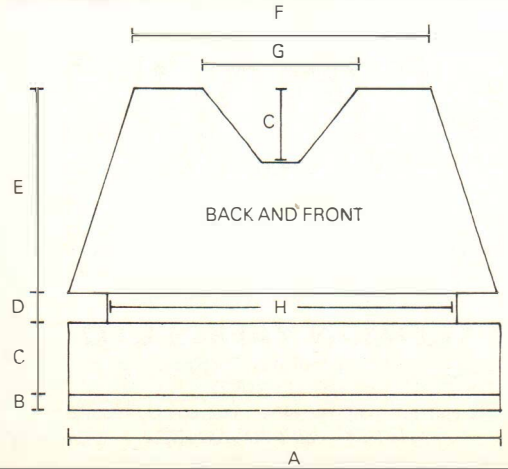
SHAPE NECK

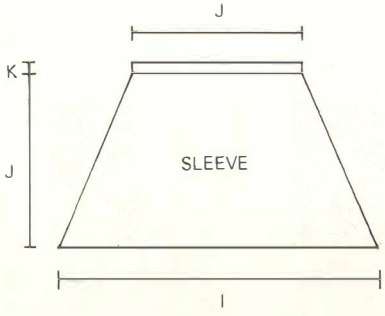
Note patt row on card. Using nylon cord, K 85 [91] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Cont to dec at side edge on every 4th row from previous dec and, AT THE SAME TIME, dec 1 st at neck edge on every alt row until 30 [36] sts rem. Cast off. With carriage at right, unravel nylon cord over 18 Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in lace patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 140 Ns at centre to WP.

15▶





A = 75 [80] cm
B = 2.5 cm
C = 12.5 cm
D = 5 cm
E = 33.5 cm
F = 51 [56] cm
G = 27 cm
H = 61 [66] cm
I = 56 cm
J = 29.5 cm
K = 1.5 cm

DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.

★ STAR LETTER

Dear Anne,
I thought other knitters might be interested in my 'brilliant' converted knitting machine table, which my husband made for me.

He took off the original 12 inch by 48 inch table top and replaced it with a 24 inch by 48 inch piece of matching teak contiboard putting the screws in the same positions as the original table top so that the overhang is at the back. He used iron-on edging strip to finish the ends. He then used the original top to make a shelf underneath by cutting out two holes for the leg supports to be pushed through, just resting the new shelf in position.

It's marvellous and only cost ten pounds.

I can now see if my cones of wool are running out because they are there in front of me along with all my other tools and accessories and on the lower shelf are my books, patterns and so on, all at hand and easy to reach.

I hope you will find this letter of interest.

Yours sincerely,
Mrs Julia Hart
Bournemouth, Dorset

We think it is a wonderful idea too Julie and it earns our Star this month so you will win a year's subscription to MKM *but we feel the fiver ought to go to your husband. Perhaps it will encourage him to think up some more wonderful accessories for your knitting machine.*

Dear Anne,
Thank you very much for publishing my letter concerning the garter bar in your March '93 issue. I'm getting letters from all over the UK and most of these are from people who have had garter bars for ages (although some are from people contemplating buying one). I really feel the garter bar is worth its weight in gold, but would like to warn your readers about one thing I've recently become aware of during classes. A couple of my students bought garter bars that were on special offer and found that some stitches were cut by the bar. On inspection it was discovered that some edges were rough/sharp and needed smoothing down with fine sandpaper.

Some people have asked me what is the purpose of the spring pegs and plastic strip supplied with the garter bar. They are to hold various yarns to be woven **vertically** up the knitting (as opposed to the normal **horizontal** knitweave available on most machines). I must admit I've only tried a small sample of this but I hope to find time to write out the instructions for this process – the only indication given for the process is in the Japanese leaflet supplied with the garter bar.

Although I have a garter carriage (which I love and use regularly) I consider the garter bar and the 20/20 transfer tool (or shadow lace tool as it is called by Silver Reed) to be the most useful accessories available. The 20/20 transfer tool can be used to transfer stitches in **either direction** between the ribber and main bed so I've never bothered to buy a transfer carriage which can only take stitches from the ribber to the main bed on Japanese machines. I've also never bothered to buy a cast-off linker as I have raced (and beaten) one of these by casting off with the latch **tool** which can be done in either direction. The clue is to bring the needles to HP and slide the stitches off them and through each other in a smooth motion.

Yours sincerely,
Glynne Jones
New Ash Green, Kent

Dear Anne,
After reading Richard Higginbotham's way of 'Intarsia Made Easy' in February's issue of *Machine Knitting Monthly,* I thought I would tell you mine as my eyesight is not as it was.

I have the chart photocopied as large as possible, number each row, then with a felt pen colour the squares in the colour of the wool I intend to use. I find this chart very easy to follow.

Yours sincerely,
Mavis Hawken
Plymstock, Plymouth

What a good idea, Mavis. It's so simple we can't imagine why nobody else seems to have thought of it – but that's true of all great ideas.

Dear Anne,
I thought you may be interested in an idea a friend and I had. We have the same machine, a Brother KH 940 and the instruction manual, being a bit bulky, either falls over or closes at an awkward moment.

So I bought a binder, the kind in which you can put plastic envelopes. I carefully eased the pages of the manual apart, put each page in a plastic sleeve and put them in order as before. It cost me £5.74 but it was worth it as now I can take out each page in its plastic sleeve and put those I need in front of me on my pattern stand. When I've finished, I just put them back in the binder. They are kept clean and I can see them clearly without losing my place. I look forward to each month when I get my *Machine Knitting Monthly.* Keep up the good work.

Yours sincerely,
Mary Temple
Nuneaton, Warwickshire

Dear Anne,
Just to wish the team a Happy 7th Birthday with a line or two.

'In April 1986 you first came on the scene,
I've since bought every issue of my favourite magazine.
With hints and tips and letters and patterns by the score,
And teach-ins by the experts, well! who could ask for more.
I miss Bob's competitions, each month I'd try to win,
Please find another talent and put more teasers in.
So keep up all the good work and a reader I will stay,
There's just one thing you can't provide,
A twenty-five hour day.'

Yours sincerely,
Mrs Rosemary Steel
Mistley, Essex

Thank you Rosemary for your good wishes now we are seven. We hope to keep you reading for another seven years.

Dear Anne,
Terry Armitstead's Ferryboat house design (*MKM* February 1993) instantly made me recall a 'cottage' design which I worked out a few years ago, inspired by Kathleen Kinder's clever mosaic floatless Fair Isle method.

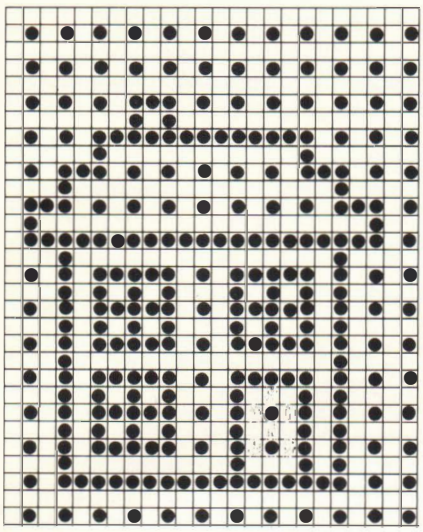
I enclose my image chart and punchcard pattern. The image is a representation of my parent's Devonshire cottage.

Yours sincerely,
Margaret Harris
Tiverton, Devon

Thank you, Margaret, for sending us your charts. Any reader who wants more details of Kathleen Kinder's method can contact her at the address given in the advertisement on page 68.

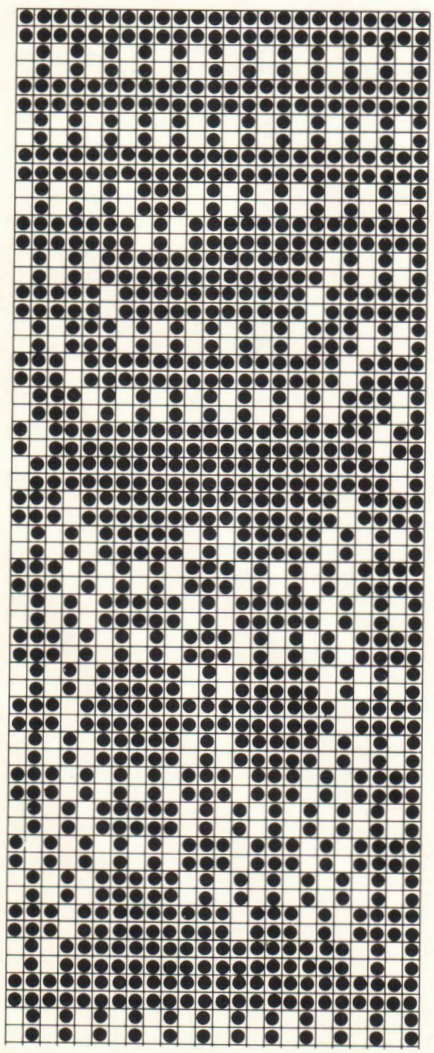
We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

'DEVONSHIRE COTTAGE' IMAGE CHART



For mosaic floatless Fair Isle.

'DEVONSHIRE COTTAGE' 24 STITCH PUNCHCARD



For mosaic floatless Fair Isle. If using card from a roll, then two complete rows extra at each end must be punched out for overlap.

Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 1 row. Release card and cont in lace patt. K 21 rows. Shape sides by dec 1 st at each end of next and every foll 3rd row until 74 sts rem. RC shows 119. Cont in st st. K 7 rows. Transfer every alt st on to adjacent N and leave empty Ns in WP. K 7 rows. Make a hem by placing loops of first row worked in st st on to corresponding Ns. Cast off.

NECKBAND (KNIT 2)

Push 104 Ns to WP. With P side facing, pick up 104 sts around neck edge and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 7 rows. Transfer every alt st on to adjacent N and leave empty Ns in WP. K 7 rows. Make a hem by placing loops of first row on to corresponding Ns. Cast off.

TO JOIN SLEEVES TO ARMHOLES

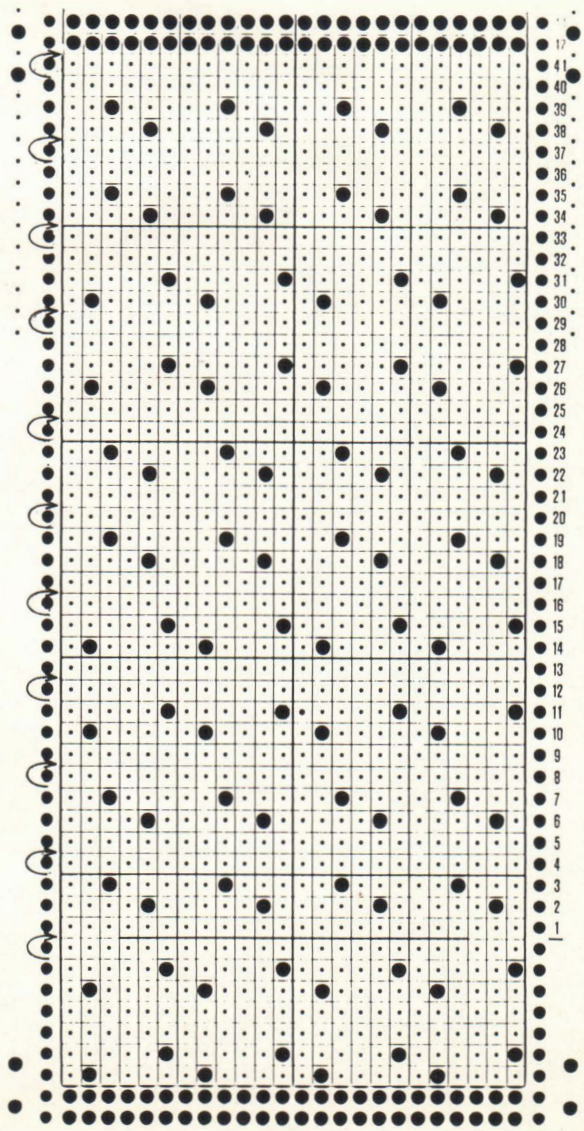
Join shoulder and neckband seams. Push 140 Ns to WP. With K side facing, replace sts from top of sleeve on to Ns. With P side facing and shoulder seam at centre, pick up sts evenly along armhole edge and place on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side and sleeve seams.



PUNCHCARD CHART

3

3 EMBER CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard and electronic machines with single bed colour changer (optional).

MATERIALS

Brockwell Superfine Botany Wool 3 x 2/22.
1 x 150g cone in Burnt Orange (MC).
1 x 200g cone in Scarlet (A).
1 x 150g cone in Rust Brown (B).
1 x 150g cone in Coral (C).
6 buttons.

GARMENT WEIGHT

Finished garment in fourth size weighs 505g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- Brockwell Yarns, S & J Andrews (WY) Ltd., Stansfield Mill, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 10.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 104 [109, 114, 118] cm, 41 [43, 45, 46½] in.
Length to shoulder 71 cm, 28 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

33 stitches and 92 actual knitted rows to 10 cm, 4 in measured over slip stitch pattern (tension dial approximately 7).

SWATCH

K a few rows in WY, K 92 rows in pattern using row counter, K a few rows in WY and measure. (Adjust tension if necessary.) 1 pattern repeat of 42 rows will appear as only 18 rows and measure approximately 4.5 cm.

For perfect results, please check your tension carefully.

EMBER is a Bargello-inspired flame stitch cardigan from the pattern book ELEMENTALS, recently published by City Modules Limited.
There are ten very varied designs in this book of standard gauge patterns by Teresa Schiff. We reproduce Ember, courtesy of CML and you can order the book, which costs £5.95, direct from them. 'Phone 0206 549026 or write to CML, 244 Shrub End Road, Colchester CO3 4SA with your order or for details of products and stockists.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

SILVER REED ELECTRONIC MACHINES

Slip Stitch Pattern (Card 1) – Place needle 1 cam between Ns 3 and 4 at left or right of centre 0.
Fair Isle Pattern (Card 2) – Place needle 1 cam at centre 0.
Both Patterns – Press button 1 (left light on) and button 2 (left light on for 580 and SK 840 machines, right light on for other models).

BROTHER ELECTRONIC MACHINES

Slip Stitch Pattern (Card 1) – Place pattern over centre 0.
Fair Isle Pattern (Card 2) – Place pattern at each side of centre 0.

SLIP STITCH PATTERN

K 2 rows C, 2 rows A, 2 rows B. K 2 rows C, 2 rows B. K 2 rows C, 2 rows B, 2 rows MC. K 2 rows B, 2 rows MC. K 2 rows B, 2 rows MC, 2 rows A. K 2 rows MC, 2 rows A. K 2 rows MC, 2 rows A. K 2 rows C, 2 rows A. K 2 rows C, 2 rows A. These 42 rows form pattern. (Each group will show as 2 rows of knitting.)

FAIR ISLE PATTERN A

K 5 rows MC/B, 5 rows MC/A and 5 rows MC/C.

FAIR ISLE PATTERN B

K 4 rows MC/B, 4 rows MC/A and 4 rows MC/C.

BACK

Push 174 [182, 190, 198] Ns at centre to WP. Insert card 1 and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using B, K 1 row. Release card and cont in slip st patt. K 378 rows.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows, K 4 rows. Dec 1 st at each end of next and every foll alt row until 158 [166, 174, 182] sts rem, then on every foll 3rd row until 150 [158, 166, 174] sts rem, then on every foll 4th row until 140 [148, 156, 164] sts rem. K 197 rows. RC shows 619. Cont in st st and MC, K 1 row. Using a latch tool, cast off 40 [44, 48, 52] sts at each edge. 60 sts. Push 30 Ns at left to HP. Using WY, K a few rows over rem Ns and release from machine. Push Ns from HP to UWP. Using WY, K a few rows and release from machine.

LEFT FRONT

Push 87 [91, 95, 99] Ns at centre to WP with extra st at left. Insert card 1 and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using B, K 1 row. Release card and cont in slip st patt. K 378 rows. K 1 row extra for right front.

SHAPE ARMHOLE AND FRONT EDGE

Dec 1 st at right edge (left edge on right front) of next and every foll 8th row and, AT THE SAME TIME, cast off 5 sts at beg of next row, K 5 rows. Dec 1 st at armhole edge of next and every foll alt row until 77 [81, 85, 89] sts rem, then on every foll 3rd row until 72 [76, 80, 84] sts rem, then on every foll 4th row until 64 [68, 72, 76] sts rem. Cont to dec at front edge only on every 8th row from previous dec until 40 [44, 48, 52] sts rem. K 7 rows (6 rows only on right front). RC shows 619. Cont in st st and MC, K 1 row. Using a latch tool, cast off.

RIGHT FRONT

Work as for left front, reversing shapings by noting alterations in number of rows worked.

BACK WELT

Push 154 [162, 170, 178] Ns at centre 0 to WP. With P side facing, replace 174 [182, 190, 198] sts from lower edge of back on to Ns, dec 20 sts evenly. * Insert card 2 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT and MC, K 1 row. Release card and cont in Fair Isle patt A. K 15 rows. Cont in st st and MC. Using MT–1, K 16 rows. Make a hem by placing previously picked up sts on to corresponding Ns. Using MT+3, K 1 row. Using a latch tool, cast off *.

18►

LEFT FRONT WELT

Push 77 [81, 85, 89] Ns at right of centre 0 to WP. With P side facing, replace 87 [91, 95, 99] sts from lower edge of left front on to Ns, dec 10 sts evenly. Work as for back welt from * to *.

RIGHT FRONT WELT

Work as for left front welt reading left for right and right for left.

LEFT NECKBAND

Join shoulder seams. * Push 108 Ns at centre to WP. With P side facing, pick up 78 sts along left front edge from beg of shaping to shoulder and 30 sts across half of back neck and place on to Ns. Inc 1 st at each end. 110 sts. Insert card 2 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT and MC, K 1 row. Release card and cont in Fair Isle patt B. K 12 rows. Cont in st st and MC. Using MT–1, K 13 rows. Make a hem by placing previously picked up sts on to corresponding Ns. Using MT+3, K 1 row. Using a latch tool, cast off *.

RIGHT NECKBAND

Work as for left neckband from * to * reading right for left.

BUTTONHOLE BAND

Push 68 Ns at left and 66 Ns at right of centre 0 to WP. 134 Ns. With P side facing, pick up 134 sts along front edge and place on to Ns. Inc 1 st at right edge. 135 sts. * Insert card 2 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT and MC, K 1 row. Release card and cont in Fair Isle patt B, K 6 rows. Make 6 evenly spaced buttonholes over 5 Ns. K 6 rows. Cont in st st and MC. Using MT–1, K 6 rows. Make buttonholes over same Ns as before. K 7 rows. Make a hem by placing previously picked up sts on to corresponding Ns. Using MT+3, K 1 row. Using a latch tool, cast off *.

BUTTON BAND

Work as for buttonhole band reading left for right and right for left and omitting buttonholes.

ARMHOLE BANDS

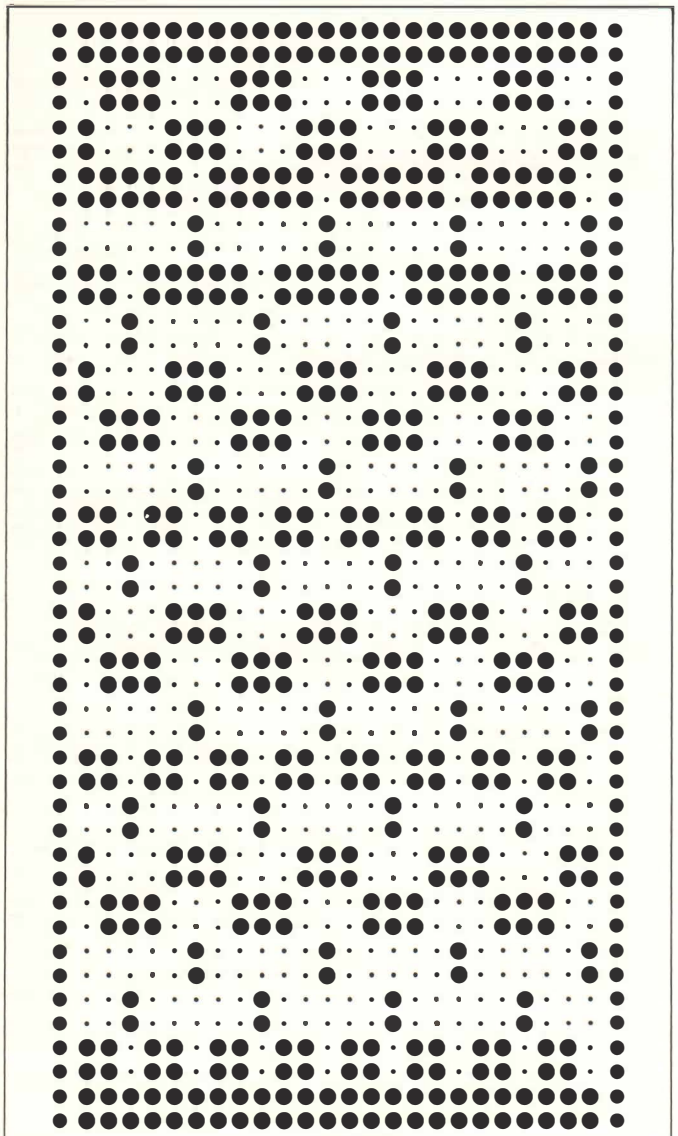
Push 160 Ns at centre to WP. With P side facing, pick up 160 sts around armhole edge and place on to Ns. Work as for buttonhole band from * to * omitting buttonholes.

PRESSING

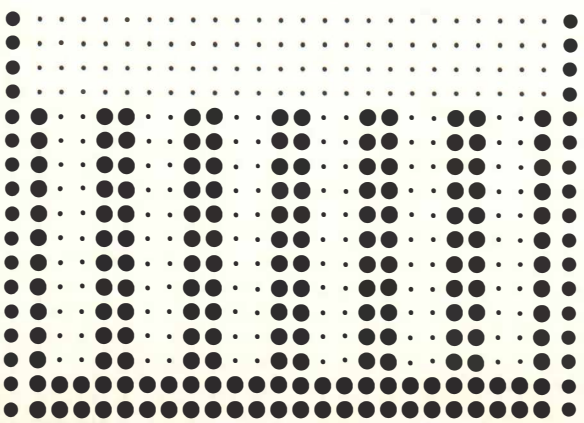
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

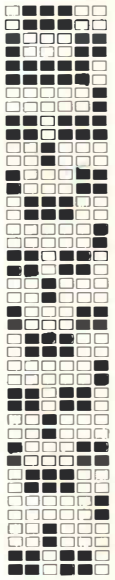
Join side and band seams. Neaten ends of bands. Finish buttonholes. Sew on buttons.



PUNCHCARD 1

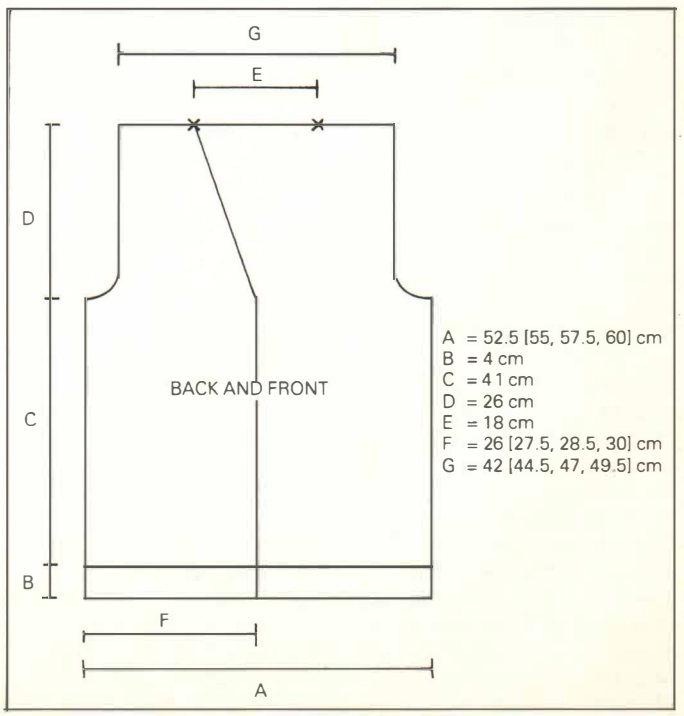


PUNCHCARD 2



ELECTRONIC CARD 1

ELECTRONIC CARD 2



GUEST SPOT

QUALITY STREET

Exclusive designer yarns have been Maureen Halse's speciality for several years. Now all you West Country knitting addicts can visit her stylish new shop in Bath for a well-deserved 'fix'.

Maureen Halse had absolutely no doubts about the decor for her new designer knitwear shop. It had to be subdued and classic – after all, the kaleidoscope of colour created by the beautiful garments needed only the simplest backdrop to set them off to perfection.

Maureen's instincts were right – and her exquisite shop 'Continental Yarns' in The Podium shopping centre in Bath is a real joy to behold for the devoted knitter.

It's also a shop in which you'll want to spend at least a couple of hours – so give yourself plenty of time to browse through the breathtaking selection of yarns Maureen has to offer – and of course to admire the gorgeous designer knitwear you'll simply drool over!

Even the most fervent non-knitter cannot fail to be bowled over by the sumptuous selection of Anny Blatt yarns, for which Maureen is UK distributor. To see many of these gorgeous angoras and rich cottons made up into designer styles is pure inspiration for the knitter.

The beauty of Anny Blatt yarns is their rich colours and beautiful soft textures – cool cottons in long-line lacy styles or short jackets are cleverly mixed with the softest of angoras in creams and white for summer and bolder electric blues, jade green and brilliant yellow for the cool seasons.

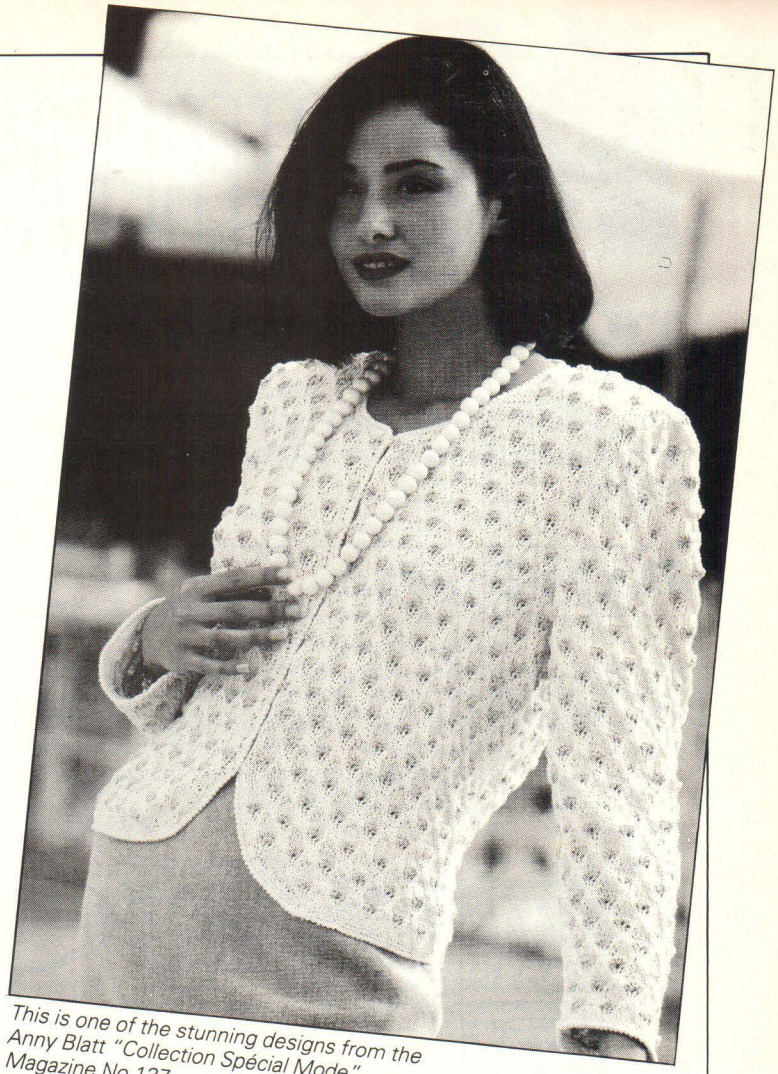
Anny Blatt is not the only well-known name, however. Maureen also stocks Filatura di Crosa, Pingouin, Jaeger and many exclusive Italian yarns, as well as more familiar brands like Sirdar. One of her best buys has got to be a beautiful 80/20 angora and wool or a mink and wool mixture, both particularly suitable for machine knitting – at just over £42 a kilo, they represents wonderful value for money. So too does her range of cashmere which Maureen is selling at £90 per kilo.

'Many shops do not stock these more expensive and unusual yarns, but I really do feel a lot of people want to buy them,' says Maureen. 'But of course I also stock brands like Jaeger and Sirdar and like to think I am catering for everyone.'

'Continental Yarns' is Maureen's first venture into retailing, although she has been distributing yarn for nearly two years and used to have the distributorship of the Schewe range before that company ceased trading.

Most of Maureen's own designs are hand-knits, but she is also catering for the machine knitting enthusiast with a wide range of yarns from which to choose. As well as Maureen's own designs there are some beautiful hand-knitted styles in classic subdued colours from a company called Mayflower which is based in Wiltshire.

For readers who cannot easily get to Bath to visit Maureen's shop, there is a treat in store later in the year when we will be featuring one of Maureen's own designs especially for machine knitters. It's a beautiful Christmas dress in the 80/20 angora, full-length with side slits to the skirt, a scoop neckline and tiny cap sleeves. A wonderful Christmas party number guaranteed to make you the envy of all your friends . . . Watch this space.



This is one of the stunning designs from the Anny Blatt "Collection Spécial Mode" Magazine No 137.

Turn your oddments into original TOYS AND ORNAMENTS with ORNAMENTAL WOOLCRAFT PATTERNS by Jane Platt

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● **FOR MACHINES**
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MASTERCLASS

THAT EXTRA WRAP

How about something really simple but very wearable to make during the holiday season?

Mary Dowse

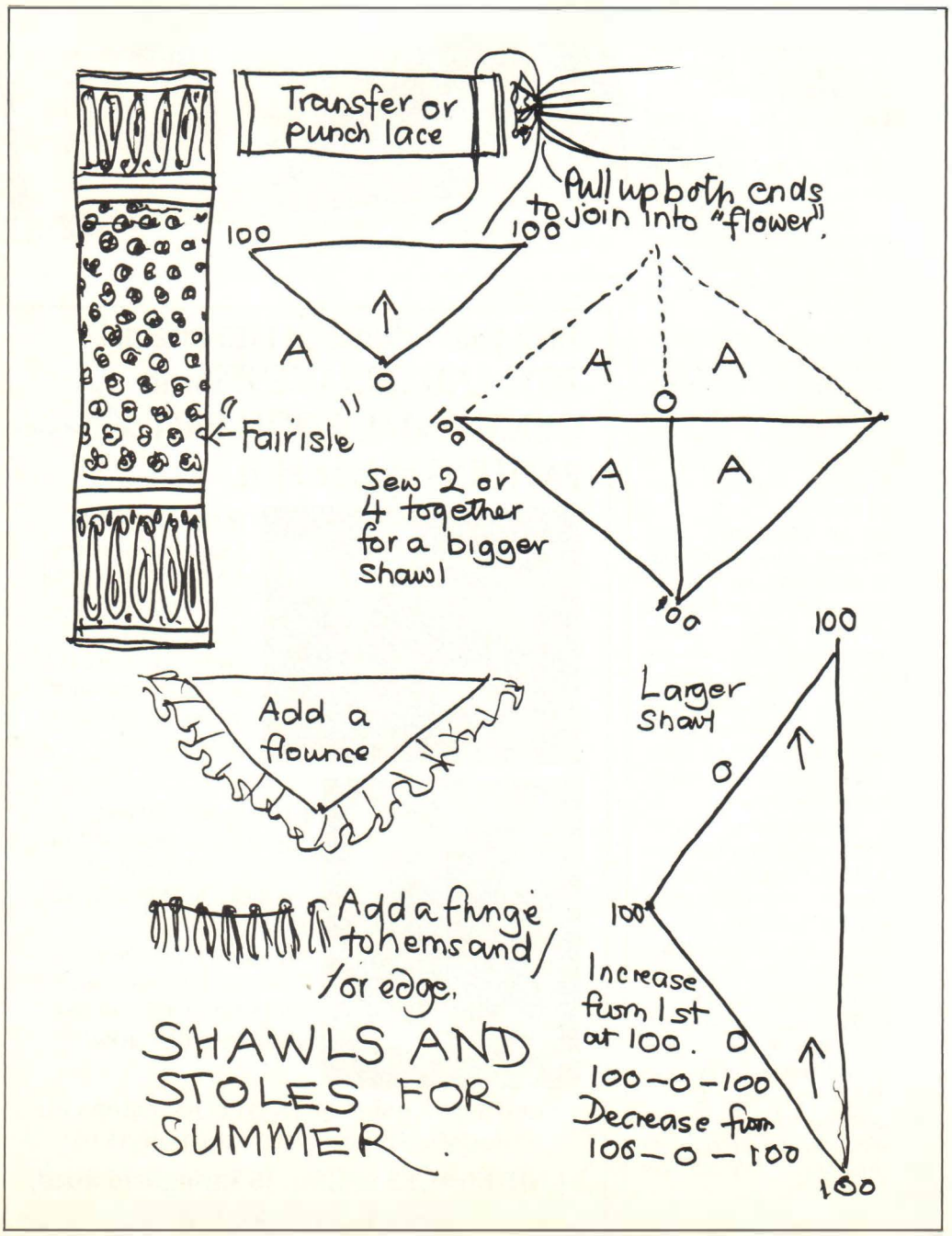
Marvellous to wear at any time of the year, but particularly rewarding now when you are less likely to want to spend hours on very elaborate and brain-taxing knitting during the busy outdoor days of summer, a stole or shawl is a wonderful cover-up for summer when you don't want a heavy coat or jacket. They are also a splendid garment for the larger lady, as they drape beautifully over suits or dresses and provide elegant camouflage for less than perfect figures. You can indulge your love of colour to the full since they are so simple and easy to make that you can ring the changes with several on the simplest old single bed machines with no pattern facilities, though, of course, a punchcard or a ribber add even more possibilities.

I have never forgotten my first serious piece of 'weaving' made on my old Knitmaster 302 before the days of the little 'weaving' gadget and before punchcards. I had all the needles out to the front but with the fourth or fifth needle either pushed out further or back in the normal position (you could then do this automatically). I then looped the 'weaving' thread over and under – and very slow it was to begin with, even looping only every fourth row. However, by my second yard I was getting very quick and made a whole full length evening coat, with the background in gun-metal bouclé lurex and the 'weaving' in two strands of fluffy pale grey mohair. It really was quite spectacular and all my family and friends got woven stoles for Christmas!

How much easier things are now! 'Weaving' is beautifully flat, with neat edges if you are reasonably careful. You can tell how wide it's going to be as the weaving thread governs the width and you can easily see how long you want it to be. Make a simple hem at each end, or an added fringe and hey presto, instant fashion! Just remember that if you are using mohair it is better to hand feed it rather than to use your weaving mast, though this is fine for other yarns. It really does make a gorgeous garment.

You can also make a beautiful and even easier stole in simple stocking stitch right across your needlebed. Hem or fringe the top and bottom, give it a light steaming and allow the edges to roll naturally in a light yarn, or if you want a really 'flat' stole, knit double the length and sew all the edges neatly together, perhaps using contrasting colours each side. This makes a lovely stole in plain knitting but is also particularly successful in Fair Isle or single jacquard as all the floats are automatically enclosed by the two layers so your design can have lots of space about it and avoid little 'spotty' effects.

This looks nicest with an elaborate border at each end and a simple little pattern on the rest of it. The result is gorgeous in fine two-ply wool or the ultimate luxury of fine kid mohair – the latter is not cheap but comes in the most exquisite colours. Alternatively, if you're a double jacquard lover, one beautiful layer is easy – with no fuss about shaping.



The work gives you great practice to become really proficient while making something splendid at the same time. The results of simple full needle rib are great too.

Now for shawls, also very versatile and not difficult. You can make a really big simple square to fold diagonally by sewing two pieces together, but I am thinking here of shaped shawls. You can make these in lots of different ways but here are two of my favourites.

For a smaller one, begin in the centre of your needlebed. Close cast-on two stitches at 0. Increase one stitch every alternate row each side to 200 stitches and cast off loosely. Or begin with a closed cast-on right across all needles and decrease one stitch every alternate row. You can use this for a bigger shawl by knitting two or four and sewing them together.

Another way to make a larger one is by beginning with two stitches at the left of your needlebed, increasing one stitch every row right across the machine, followed by decreasing one stitch every row back to two stitches and then casting off. There are just two points to remember about this technique. Firstly, although in theory increasing or decreasing one stitch every alternate row should work, yarns react differently. Do try a small sample. Sometimes it is better to increase or decrease every row. The other point is about beginning on one or two stitches. This can be messy if you're not careful. Here's how I overcome the problem.

Begin with about ten stitches in waste yarn. Knit about ten to fifteen rows to give a little stability to the beginning. Change to main yarn. Push all the needles except the first one to hold and then push one needle back to upper working position for each increase until you have worked all the needles on waste yarn and then continue as normal. Take the waste yarn off and you have a lovely neat beginning.

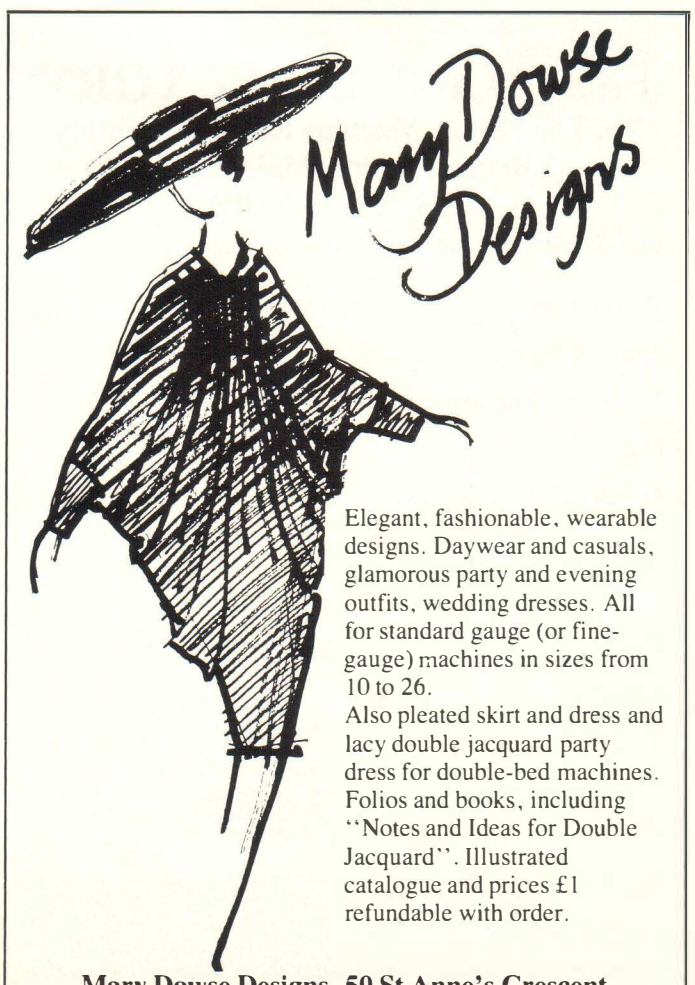
If you want a patterned shawl, it is usually rather easier with older machines to begin at 0 as otherwise you can get rather forgetful about taking your carriage far enough over the needlebed to keep your pattern even.

All sorts of variations are possible if you can spend a little more time. Lots of straight pieces, beginning with a hem, patterned if you like, cast off and then gathered on to your triangle, make a spectacular frilled and extravagant shawl, or try a flounce knitted sideways, either very frilled indeed or just gently flowing. You can also make wonderful winter wraps but for this time of year lighter ones, used as a fashion accessory rather than a 'winter warmer', are more useful. It would be worthwhile too, making yourself a simple dress or two piece to wear with your beautiful wrap – and don't forget lace.

Transfer lace, if you have a lace carriage, makes a really glamorous summer stole or shawl and punch lace works well too if you have no lace carriage. For real evening glamour, try two lengths of lace, each beginning with a small hem and ending with a narrow channel about ten centimetres (four inches) or more from the other end, finishing with a small hem. Thread a rouleau tie through the channels to join them together and tie this tightly to make a flower-like rosette in the centre. If you would like a really decorative evening accessory, try using just two strands of fine lurex.

If you haven't used this before, start with a simple stole. Knit a lot – about thirty centimetres (twelve inches) of waste yarn first so that you can gather it together in one hand, hold it down gently and knit with the other hand. This sounds a bit odd, but works much more easily than weights and I've just knitted the fabric for an evening skirt, six metres long (to be worn sideways for a really full skirt) with absolutely no catching or problems – and a stole to go with it. The lurex is so light to knit that it calls for little or no effort and it adds a touch of extreme glamour to a plain outfit. It's not expensive either as it goes a very long way.

When you add ribbons threaded through and embroidery and single motifs, you can make almost any design, but the simplest stoles and shawls are perhaps the most effective for most occasions and they are so quick. If you have only knitted sweaters before, do try one – then perhaps you might knit a wonderful matching skirt for a really marvellous, very packable holiday outfit.



Elegant, fashionable, wearable designs. Daywear and casuals, glamorous party and evening outfits, wedding dresses. All for standard gauge (or fine-gauge) machines in sizes from 10 to 26.
Also pleated skirt and dress and lacy double jacquard party dress for double-bed machines.
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Mary Dowse Designs, 50 St Anne's Crescent, Lewes, East Sussex BN7 1SD

CLUB LINE

A change is as good as a rest, so they say – and there are certainly plenty of changes afoot in your clubs right now, with new committees as well as new times and meeting places. We're always happy to update your information and keep those Club line records straight! So keep that info coming in!

COURSE

A new City and Guilds three-year machine knitting course will start at Abingdon College in September on Tuesday evenings from 6.45pm until 9.15pm. For further details of enrolment and course content, please contact Student Services at Abingdon College on 0235 555585.

MEG

Designer Meg Tillotson is running several courses at Chippenham Technical College this year, beginning with a one-day workshop for beginners on July 9th. In September she will run a one-day workshop on The Ribber, on September 18th and also in September Meg begins Parts 1 and 2 of a City and Guilds Machine Knitting course for 36 weeks, every Thursday from 9.30am until 3.30pm. Fur further information contact Mrs Heather Akers at the college on 0249 444501.

WELCOME TO THE DIRECTORY

The following clubs have applied to join our Club line directory; **Hythe Passap Knitters** meet on the third Thursday of the month at the Community Centre in Brinton Lane, Hythe, Southampton from 7.30pm until 9.30pm. Organiser Audrey Betteridge can be contacted on 0703 892109, or you can write to her at 'Sayonara', 1 Manor Road, Holbury, Southampton: **'Happy Knitters'** of Grimsby, South Humberside, who meet every alternate Wednesday and Thursday at 7pm at organiser Mrs M. Hackney's home at 65 Crosby Road, Nunsthorpe (Tel: 0472 751649): **Worcester Park Machine Knitting Club** who meet on the second Wednesday and the fourth Thursday of the month at Bird's Wool Shop, Longfellow Road, Worcester Park, Surrey, from 8pm until 10pm. Contact organiser Mrs Jan Tedder, 74 Lynwood Drive, Worcester Park, for further details (Tel: 081-337 0736). Finally the **Pwllheli Machine Knitting Club** meet every other Thursday from 1.30pm until 3.30pm at Frondeg, Upper Ala Road, Pwllheli, Gwynned, Wales. For further information contact organiser Enid Ashworth, Bro Delyn, Uwchmynydd, Aberdaron, Pwllheli (Tel: 0758 86425).

TWICE AS NICE!

New and full of enthusiasm, the **Barton Knitters of Lancaster** have wasted no time in adding a second monthly meeting to their programme. So now they meet on the second and last Wednesdays of every month at the Barton Road Youth and Community Centre, Barton Road, Lancaster at 7.30pm. For further information you can contact either Jean on 0524 34595 or Alwyn on 0524 751997.

CLEATOR MOOR

Living up to its name, the **Knitaholics Machine Knitting Club** of Cleator Moor in Cumbria has recently responded to popular demand and added a further two meetings to the monthly schedule. The club now meets weekly – every Tuesday at 7.30pm at Cleator Cricket Club. For further information contact club organiser Elizabeth Wishart on 0936 811625.

SOMERSET

Definitely something to look forward to after the summer break is a fashion show in aid of a local charity! That's part of the autumn programme at **Woolie Knits Machine Knitting Club** of Woolavington in Somerset. Friday September 10th is the date for the fashion show in the village hall – there will also be craft stands on the evening. 'Woolie Knits' is a thriving club which this year celebrates its fifth birthday and has between 35 and 40 members. They meet on the second Friday of the month in the village hall from 8pm until 10pm.

KENT

There are a lot of talented members of the **Snodland Machine Knitting Club** in Kent. Every month at the club's meeting one of the members demonstrates for the others – about three times a year the club invites an outside speaker too. The club meets on the third Wednesday of the month at the Devonshire Rooms, Waghorn Road, Snodland from 7.30pm until 9.30pm. Dates for the rest of this year are as follows: July 21st, August 18th, September 15th, October 20th, November 17th and Decem-

CLUBLINE DIRECTORY

To: The Editor, Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR

Please enter our Club in the Clubline Directory ☐ TICK

Please change our Club's entry to the following ☐

Organiser's name .....

Organiser's telephone number .....

Name of club .....

Organiser's postal address .....

.....

Town .....

County ..... Postcode .....

Full address of club meetings .....

.....

Town .....

County ..... Postcode .....

Monthly date(s) of meetings .....

Time of meetings .....

Please include only one entry on this form and print the details on plain paper if you prefer not to cut your magazine. 12114

ber 15th. For further information you can contact Mary Hales on 0634 242641.

ALL CHANGE

BOURNE END

It's 'First Tuesday' time at Bourne End in Buckinghamshire, where the machine knitting club has changed its meeting night to the first Tuesday in every month. Knitters of all ages and standards are welcome to join this friendly club, which meets at the Day Centre in Wakeman Road, Bourne End at 8pm. For further information you can contact Club Secretary Myra Hurley on 0628 524214.

SWINDON

The new secretary of the Swindon **White Horse Knitting Machine Club** has written to tell us about the club's AGM and election of new officers. Barbara Brown is the secretary and she can be contacted for details of membership on 0793 619695. The club still meets on the second and third Thursdays of every month at the Community Centre in Emlyn Square, Swindon at 7.30pm.

WALLINGFORD

New members are more than welcome at the **Wallingford Machine Knitting Club** in Oxfordshire. The club meets on the third Tuesday of the month at 7.30pm at Centre 70 in Wallingford. Further details can be obtained from Mary Baker (Tel: 0491 873889), Catherine Somerville (Tel: 0491 39097) or Georgina Warwick (Tel: 0235 818735).

HONOR OAK

Jo Clapham is the new Treasurer at the South London **Honor Oak Knitting Club.** Club organiser is Carole Rogers (Tel: 081-699 6099) who will gladly give details of the club's meeting place to interested callers. The club meets on the last Thursday of every month from 7pm until 9pm. If you prefer to make written enquiries, these can be addressed to club Secretary Lindsey Green at 144 Grierson Road, London SE23 1NX.

SHOREHAM-BY-SEA

Intriguingly-named **Dawn's Kwik-Knit Club** has recently moved its venue to Kings Manor Upper School in Kingston Lane, Shoreham. Dawn's meetings certainly sound well-organised and fun – there's on-site parking, disabled access, a library and home-made refreshments at all the meetings, held on the fourth Sunday of most months at 2pm. Further details can be had from Dawn Latter on 0273 464821.

FARNBOROUGH

It's definitely 'all change' down in Farnborough, with a new set of officers, a new venue and a new day. Here are the updated details; Club Leader is Jan Shoesmith (Tel: 0276 32420), club Secretary Vera Denton and Treasurer Peggy Crump. The club now meets on the second Friday of the month at 8pm at Farnborough Community Centre in Pinehurst Avenue, Farnborough, Hampshire. The club welcomes new members with any make of machine or level of ability – and there's a varied programme of speakers and activities.

ISLE OF WIGHT

Across the water to the Isle of Wight we go now, to meet the new organiser of **Ryde and Seaview Machine Knitters' Club.** Mrs Frances Young leads a club of about 25 to 30 members, many of whom own Silver Reed or Knitmaster machines. Frances can be contacted on 0983 564313. Her address is The Dolls House, 6 Wood Street, Ryde, Isle of Wight.

CLUB SPEAKERS

ANN BROWN
Posh Frocks, 35 The Links, Whitehill, Bordon, Hampshire GU35 9HB.
Tel: 0420 474904
Subject: All aspects of design from techniques to pressing, including slide show.
Travel: Club Talks – 100 miles. Workshops – any distance. Now taking bookings for Scotland – Spring 1994.

RUTH COX
Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU.
Tel: 0582 605808
Subject: No ugly ducklings. Bears, babies and beautiful dolls. Hints and tips on how to make machine knitted toys successfully.
Travel: Within reasonable distance.

KENI FREEMAN
19 Willersey Road, Badsey, Worcestershire WR11 5HB.
Tel: 0386 833489
Subject: Intarsia; Design and Colour; Using sewing machines and overlockers with knitted fabrics; Copyright.
Travel: Will travel to most areas.

ANNE KENT
28 Quail Gardens, Selsdon Vale, South Croydon, Surrey CR2 8TF.
Tel: 081-657 5740
Subject: Informative talks; Sideways sweater to your size; Size right; Punchcard designing; Pockets galore.
Travel: Reasonable distance from Croydon.

LAVINIA LAWRY-JOHNS
Lee-Bee Lifestyles, 104 Elford Crescent, Plympton, Plymouth PL7 4BT.
Tel: 0752 336914
Subject: Demonstrations and talks on creative knitting and design; a lively talk can be expected.
Travel: Cornwall and Devon area.

VALERIE MEECHAM
White Gates, Dowlish Wake, Ilminster, Somerset TA19 0NZ.
Tel: 04605 4670
Subject: Single and double bedwork on Japanese and Swiss machines; Fourteen subjects; New techniques; Talks and Demonstrations.
Travel: Ninety mile radius of Ilminster.

JENNY ROSE
12 Bercta Road, London SE9 3TZ.
Tel: 081-859 2745
Subject: Knitting with mohair; Punchcard design; Surface decoration; Yokes galore; Ribber workshop. Send SAE for further details.
Travel: No restriction.

ANN ROSS
Ann's Yarns, Unit 30, Fourth Avenue, Bluebridge Industrial Estate, Halstead, Essex CO9 2SY.
Tel: 0787 476540
Subject: Any subject on the Japanese machines. Yarns and books available.
Travel: 60 mile radius. Further by arrangement.

RITA RUBERY
18 Forest Close, Streetley, Sutton Coldfield, West Midlands B742JZ.
Tel: 021-353 9623
Subject: Talk called Made to Measure Knitwear with twenty-eight garments, illustrations, books and patterns.
Travel: Any distance considered.

PAT STANTON
94 Old Station Road, Bromsgrove, Worcestershire B60 2AF.
Tel: 0527 31822
Subject: Six different illustrated talks on stitch patterns for Knitting Clubs. Telephone for details.
Travel: Any reasonable distance up to two hours from Bromsgrove.

MARGARET TILLOTSON
6 Court Close, Manor Farm Estate, Horfield, Bristol BS7 0XH.
Tel: 0272 519549
Subject: Cut and sew decorative detail, etc. Send SAE for details.
Travel: Fifty mile radius of Bristol.

PAM TURBETT
17 Forest Rise, Liss Forest, Liss, Hampshire GU33 7AU.
Tel: 0730 893654
Subject: Cut and sew, i.e. dressmaking with fabrics made on your machines.
Travel: No restriction.

TRISHA WHITFIELD
5 Brentwood Avenue, Cadishead, Manchester M30 5JS.
Tel: 061-775 5257
Subject: Pressing knitwear; Appliques; Fabric paints and how to get the most out of them; Designer techniques and how to make the most of your knitting.
Travel: Distances covered normally within one hundred mile radius of Manchester, but special arrangements can be made for longer distances.

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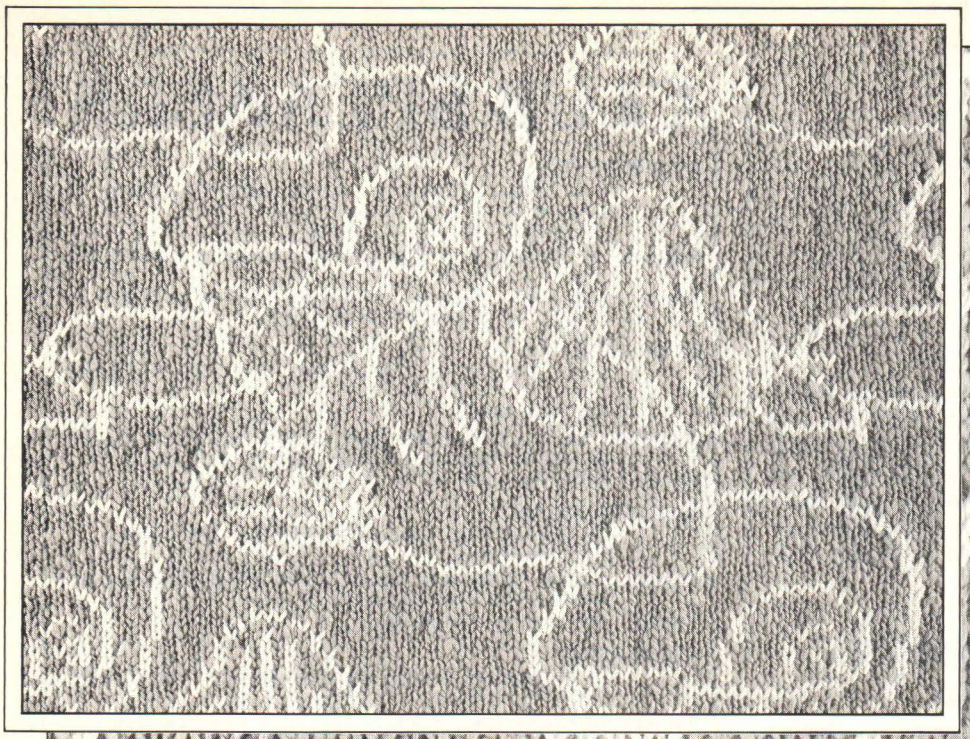

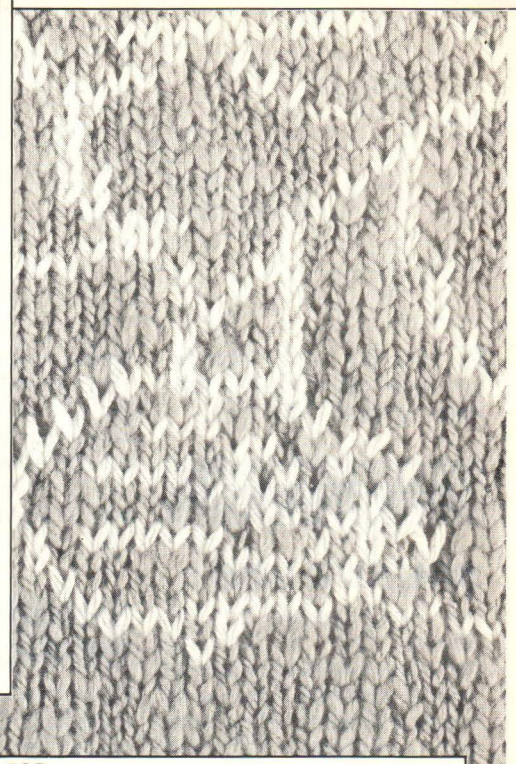

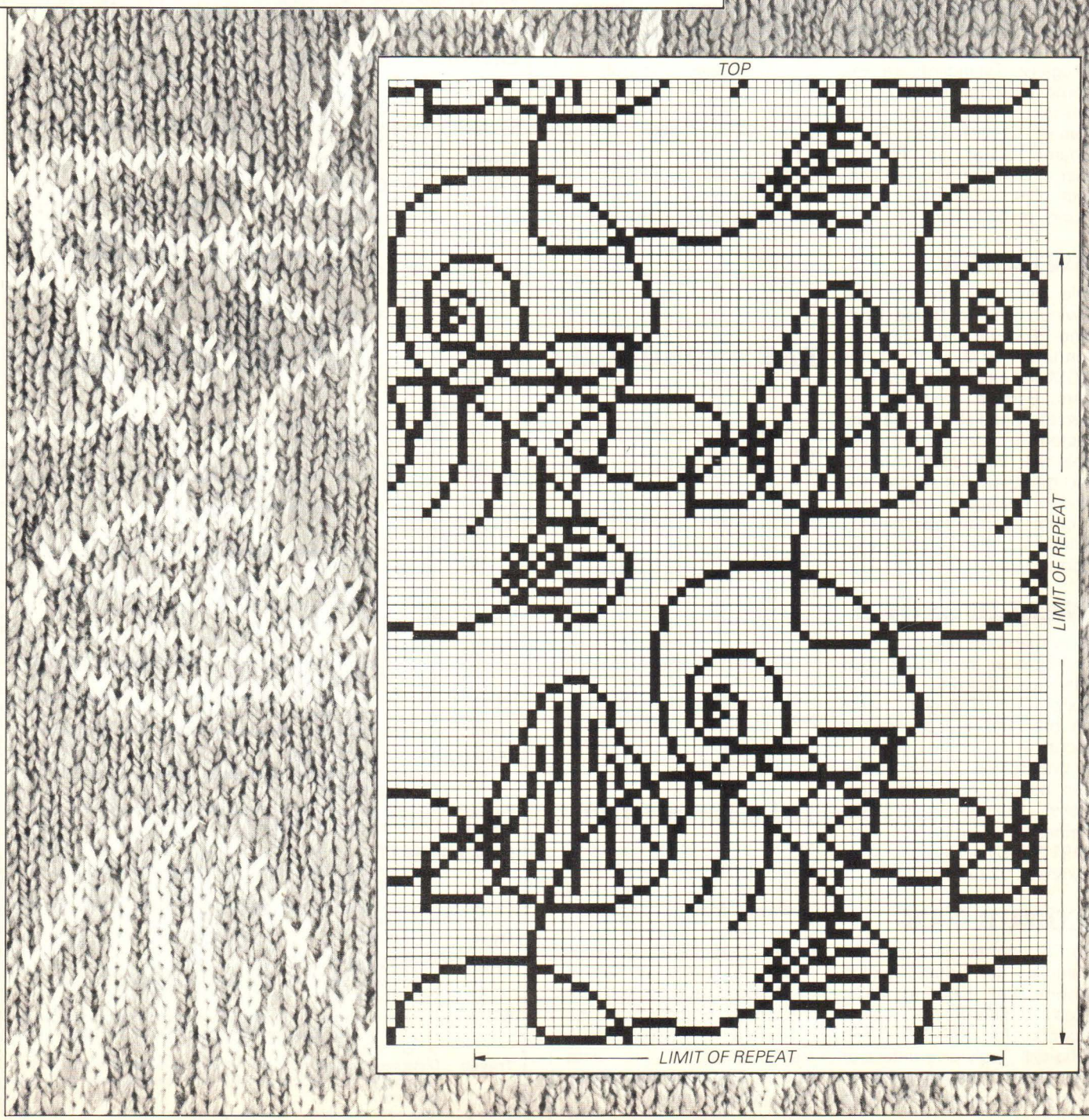
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LIMIT OF REPEAT

CREATIVE INTARSIA

SEA-SHELLS

Soft coral pink and white for a delicate shell design that is perfect for summer knitwear and a natural subject for a designer who lives by the sea.

Terry Armitstead

When working at the table in my studio, I look out over the beach and sea to the horizon beyond. Around me, I have pieces of driftwood, stones, shells and other 'beachcombings' picked up on innumerable walks along the seashore. This influence has often inspired my designs in the past and still continues to do so, whether it be the different moods, colours and atmosphere of the natural coast and seascape, or the bright colours and themes of the nearby seaside town.

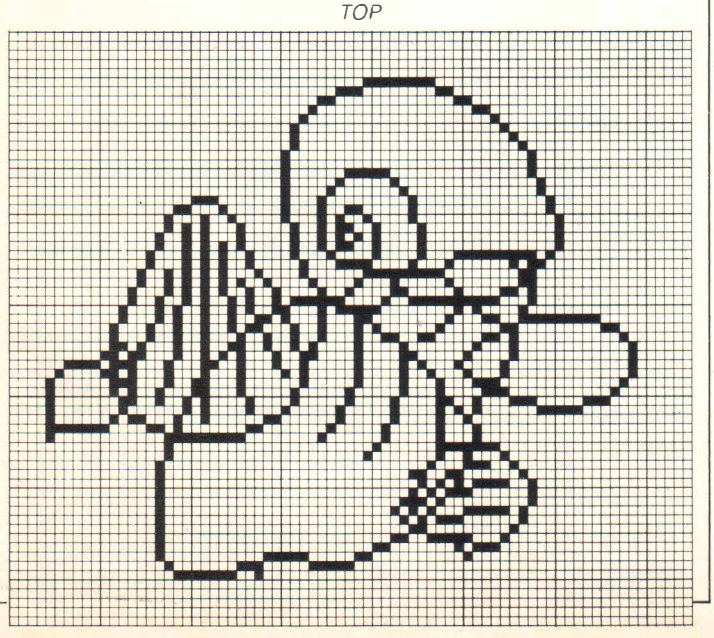
For this month's design, I have taken a collection of seashells and produced an intarsia design which can be used in single motif or repeat pattern versions. I have used just the outlines of the shapes and overlapped them to form little groupings, the way they appear naturally on the sands.

The limits of the repeats, both horizontally and vertically, are marked on the graph, so that you can easily obtain an all-over pattern on your garment.

I have chosen to knit my sample in a crunchy, pale coral pink four-ply slub-cotton for the background and a smooth, white four-ply plain cotton for the outlines. This gives a light summery look to the design and would be suitable for many types of garment from sweat-shirts to little summer tops.

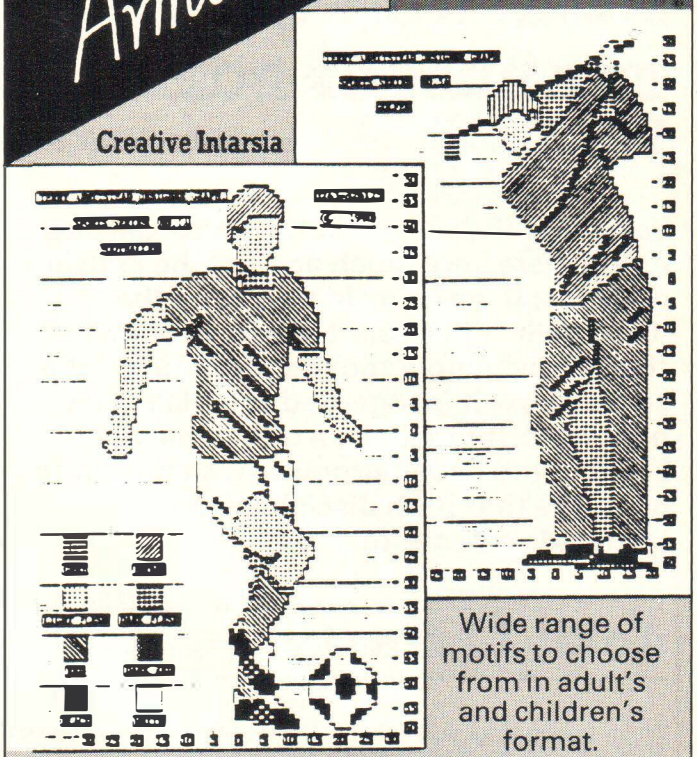
YARN: Plain, Mercerised, Slub and Bouclé Cottons available from Brockwell Yarns, Stansfield Mill, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ.

TOP



Terry Armitstead DESIGNS

Creative Intarsia



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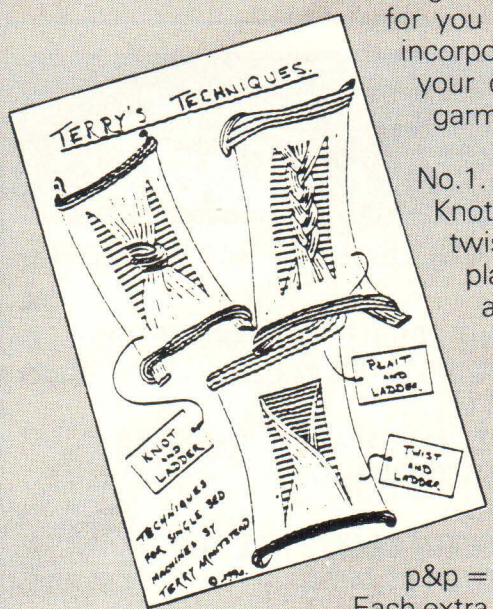

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LATCH ON

THE BEST OF BOTH WORLDS

Years ago the purists in the hand-knitting world were very much against the knitting machine; it was considered to be the 'Cinderella' of the craft world. In spite of this, many people took to machine knitting, so that now it is regarded as a skill in its own right. It would be a pity if machine knitting took over altogether, so it is up to us to see that both disciplines flourish alongside one another.

Joan Lafferty

When talking to groups other than machine knitters, I got used to having someone come up and say 'Of course, I like to relax with my hand-knitting in the evenings'. I have learned to counter this right from the start by informing the assembled company that I hand knit and crochet in the evenings in front of the television. So I haven't been accused of 'cheating' for ages now. Until just before Christmas, that is. I was sitting behind my table of colourful (machine) knitteds at the local Mini Market. It was lunchtime and business was slack, so I was amusing myself knitting (by hand) a doll's dress. I noticed a very overweight gentleman stroll in and I reflected I was glad I wasn't making him a sweater.

I well remember being asked to make one for a friend's husband. I hadn't met this gentleman, so I asked the lady for a chest measurement and made the standard size. I was very innocent (knitwise!) in those days. The garment would not go around him because of his complete lack of a waistline. I had to make another one, several sizes larger. This has taught me to ask for a waist measurement for any gentleman I have not met.

On this occasion our plump friend stopped to look at my display. 'That's a lot of work' he remarked. 'Made by machine' I told him. 'That's cheating' he said. 'Oh no', I thought 'surely that old chestnut is not raising it's ugly head again'. 'I enjoy it' I said, trying to be diplomatic but he set me thinking as I continued knitting my doll's dress, that it would be a pity if machine knitting took over completely from hand-knitting.

I rather think this has happened in the sewing world to some extent. I don't suppose there are many households in this country that do not boast a sewing machine, even if it is only used for hemming curtains. I notice in my classes that the younger women do not seem at ease with a sewing needle in their hands. Certainly my daughter was taught to make garments on a sewing machine, but I had to implement the hand finishing. I wonder how many of my readers know what a 'run and fell' seam is, or how to construct a 'French seam'. Not that names matter particularly, I daresay these techniques are performed on the sewing machine quite adequately. I confess to being a knitting machine fanatic, but I served my 'apprenticeship' in the hand-knitting world, long before domestic knitting machines were heard of. So I am entitled to hold the view that it is a pity if old crafts die out in favour of the new, no matter what field.

How can we mix the two crafts successfully? The manual for the first machine I owned suggested one could take the work off on hand-knitting needles and knit a few rows, putting it back on the machine as required. This suggestion was not for me – my hand-knitting is most irregular and the beautifully neat stitches made on the machine show it up dreadfully. But I guess a number of us have knitted welts on to our machine-knitted garments until we were able to get a ribber.

Last month I was talking about bands and mentioned that when I do a band for a 'V' neck sweater I invariably take off on to waste yarn and cast off on hand-knitting needles. I daresay most readers know how to shape shoulders using 'holding' on the knitting machine. The two sides then go back on the machine, right sides together and you then knit one row at tension ten and latch off.

Did you know you can 'cast off' using hand-knitting needles to give the same effect? Having removed the work on to waste yarn, just put the open stitches on two hand-knitting needles, with right sides facing. Then using a largish hand-knitting needle, cast off by taking a stitch from each needle, knit through both and cast off in the usual way. 'Why bother?' I hear you asking. 'Latching off is simple enough.' Well, it is the old story of not wanting to sit for evermore at the knitting machine. In my case I like to have a little hand work to do when I sit under the hair dryer! (My one luxury (apart from items connected with the knitting machine) is to have my hair done professionally once a week. Even so, I cannot sit

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and stare at the wall for half an hour or thereabouts!) I have found a number of hand-knitters who do not know about using a thicker knitting needle to make a loose cast off edge. So the 'tricks of the trade' are swinging in the opposite direction. A larger needle is the translation in hand-knitting terms of our 'one row at tension ten'.

'Relaxing in the evening' need not stop at using the hand-knitting needles. Sideways knitted skirts are very popular, knitted in a variety of ways. But the eternal question is how to finish the lower edge. Many of us will crochet a row of crab stitch round the bottom, which gives a nice weight to the skirt. Crab stitch or a row of crochet scallops will also make a pretty finish to the edges of baby coats. Another example of 'crossing the barrier' is that when I teach beginners in the crochet class, I ask students to bring a small square of knitting as it is much easier for a learner to do a few rows of double crochet round this, than to try to work into a chain. I know that some students will either forget, or be unable to supply the knitted square. So I knit up a few on my knitting machine just in case. If I make a child's jumper with an open shoulder I work round this in crochet, including crochet loops for the buttons. This lies flatter on a small garment than a double band of stocking stitch.

Another idea for embellishing knitwear is to do a little embroidery. Having knitted some petals for a flower, the stalks can be embroidered on using stem stitch, with a French knot or two for the stamens.

Have you noticed the sudden proliferation of cross stitch magazines on the newsagents' shelves? I have promised myself that one day I will do some cross stitch on a jumper when I have time . . . I notice many requests for cross stitch patterns in the magazines; if they would only look at some of our punchcards they would find the answer there. I have done the opposite before now – translating cross stitch patterns to the punchcard.

We must not forget our old friend 'Swiss darning'. This should be a must for all machine knitters, if only to correct a wrong-coloured stitch when the hole has been miss-punched (or miss-drawn on the mylar sheet). Features Swiss-darned on an otherwise blank face can really lift the work; it often needs just an eye to give the whole thing 'life'. Looking at one of the new craft magazines I noticed a reference to 'duplicate' stitch, which turned out to be our old friend Swiss darning on closer inspection. I suppose this does describe the method of working very adequately.

When it comes to relaxing, my old friend Mary Weaver must be top of the class (although I don't think she has written a book about it!). I met her at a training course a couple of years ago; she was wearing a sweater covered in coloured butterflies. This was obviously not machine knitted as such, so I asked her how it was made. 'I sat in the garden' she said airily, 'and Swiss-darned it'. You can't beat Mary when it comes to innovative ideas.

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QUESTION TIME

There's a very happy ending to a near disaster in Club this time and not only some hints, tips and smiles but also instructions for the latest neckline.

Pat Coulston

Those of you who read 'Question Time' in May, may remember that I described in detail the problems of Chris, who had attempted a beautiful jacquard pattern but ran into great difficulties with her yarn, ribber adjustment and so on! Well, I am pleased to report an incredibly wonderful result to all her hard labours. The actual fabric (or should I say, fabric pieces, as they were many!) finished up too narrow in width for what she wanted and none of them long enough to be of any use. However, you should just have seen the garment she produced.

She mounted her pieces of jacquard fabric on to iron-on Vilene and then made a square template and cut out squares of the jacquard material. She then got some toning suede-type fabric (like very soft leather) and also cut this into large squares. She arranged the squares into diamond shapes and half diamond shapes, mounting them on to Vilene and machine stitching around each shape. This gave her large pieces of the fabric. She then used a dressmaking pattern and carried on as if using ordinary material to make up the garment. It was of course lined to finish it off. I can only say the effect is **stunning.** That's what this machine knitting is all about. Turn your disaster into a triumph! Perhaps next month, when the final touches are made, she will let us have a photograph.

I had a 'phone call from a lady I had not seen for a couple of years, who used to come to my classes and I just must share with you part of her conversation. 'Is that lady I used to make coffee with better? I can't remember her name. She wore a green two-piece, in wool I think. And, oh yes, the top was a cardigan and it had a scroll pattern on it. You know who I mean?' 'I'm not quite sure – describe her some more.' 'Yes, you do remember – when I spoke to you last, you said she was quite poorly – you must remember who I mean. I remember, she was rather quiet, but very nice. The skirt had four, or maybe six gores in it. Oh yes, she had a Knitmaster'! I still couldn't, on that description, help, but I was extremely amused that all the knitting details of the garment and machine were remembered, but not the poor lady's name! I am afraid we never did sort out who this acquaintance was!

Betty made us laugh in the double jacquard class. 'I seem', she mused 'to spend all my time on the floor, under my machine with a torch, looking up at the work'!

I thought I had suffered most of the machine knitting injuries, toes nearly broken by the weights, lumps of finger left on the hooks of the needles, entire machine plus ribber in my lap, frozen shoulder and bad back to name but a few little difficulties. However, last week provided another first for me. I stood up to bend over the back of the machine to re-arrange the cones of yarn and rammed part of the tension mast in my ear!

When my knitting machine colleague Debbie read this bit, she said that what had really embarrassed her was to drop the comb and weights on someone else's toes. This had happened when she was teaching by the side of someone and, demonstrating something, brought the carriage across without the yarn in! Ouch!

Still on the subject of funny stories, here is a lovely one for you. At a (beginners) 'hands on' seminar, one lady, not familiar with the setting-up of her ribber, tried to fit it on the back where the tension mast goes in. Needless to say, it did not work in that position.

Lots of interesting garments were seen at Club this week. The yarn mostly in evidence was Denys Brunton's Magicolour. It was used in jackets and (very effectively) as the second colour in Fair Isle jumpers.

A fashionable long line sweater with lace at the bottom instead of a ribbed welt and hand crochet flowers made an attractive chunky sweater from Diana. At the neck, she used the mixture of stocking stitch and rib that is popular this year, that is, starting in waste yarn and in stocking stitch, cast on over the number of needles required for the neckband and knit a few rows. Knit one row with the nylon cord. Using main colour, cast on with the latch tool and at main tension, knit four rows. Transfer into the rib required and knit depth of rib. Transfer stitches to main bed. Using main tension, knit one row (optional). With the wrong side of the work facing you, return the back/front to these needles. Using main tension, knit one row and cast off loosely. You could, if you wished, pick up the stitches

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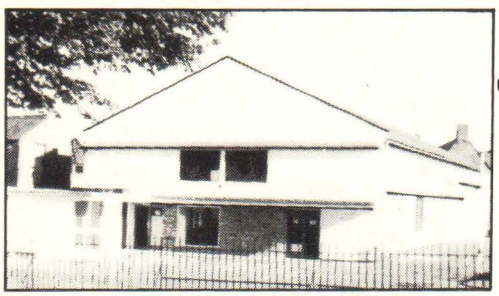

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around the neck first (wrong side of work facing you) and using main tension, knit one row. Transfer into the rib required and knit depth of rib at rib tension. Transfer stitches to main bed. Using main tension, knit about four rows and cast off with a latch tool. The stocking stitch part rolls towards the rib.

Tip: To insert the cast on comb after you have transferred the stitches into the rib, drop the ribber down one notch only. Bring the cast on comb up the front of the work. Don't split the stitches. Raise the ribber slowly and carefully.

Olive had tackled one of Ann Brown's latest designs, using her newly acquired skill in making Dorset buttons to finish off – a very debonair garment.

Catherine has (she tells us) a large sized husband and has difficulty in making things that fit round him (her words, not mine!). However, she had used a four-ply yarn and worked in a two colour tuck stitch. This solved the problem as the final size was about 56 inches. Remember: tuck stitch is like a row of short fat men (or ladies!) with their elbows sticking out. Each stitch takes up much more room than an ordinary stitch, therefore you can see that the finished width can be very wide indeed. This is why you **cannot** use an ordinary stocking stitch pattern and just substitute a tuck stitch (not that anyone would, anyway!).

Pauline's jacket featured an Iris Bishop punchcard (how fortunate we are, every month we get new designs in *MKM*) – this was lined with one-ply yarn throughout and as she was walking back to her seat, another member stopped her and said 'Surely the pattern is different on the sleeves?'. 'I thought no-one would notice' Pauline replied. Deliberately (!) she had reversed her colours on the sleeve, which gave a very subtle effect.

We had a couple of beautiful garments in mohair. Shirley had made hers up on the wrong side and 'brushed' it well and also had used a matching shiny yarn for the cuffs and welt. She had crocheted a flower motif for decoration and had made Dorset buttons which gave the garment a superb finish.

Jean's mohair was four ply and made up on the right side – again, it looked really good. There followed a discussion about brushing the mohair. We were reminded of the hints included in Jenny Rose's book 'Mohair Magic' for dealing with mohair. Jean said she uses a dog's hair brush, not one she shares with her four legged friend, but a special wire brush. To quote Jenny Rose, the brushing needs to be done in small areas and upwards, rather than all over roughly. This does take a long time to do properly but is really worth the effort. Incidentally, in Jenny's book, there is a lot of useful information about knitting with mohair, not to mention the easy-to-knit patterns designed for chunky machines.

Jean wore a Guernsey-type sweater and the shoulder line feature was good. Instead of returning the shoulders, right sides together on the machine and latching through and casting off, she returned the work, wrong sides together, knitted one row and latched off. The effect was most attractive.

To all Passap/Duomatic knitters. In the March edition of *MKM* there is a super woman's (could also be a man's) jumper in three-coloured squares. This, for the Duo 80's, is worked by pushers. However, for the E6000 knitters, the pattern would be quite excellent for mastering the 'widening pattern' technique and I thoroughly recommend that you go through this, even if you do not use the pattern.

If you look at the pattern on page 76 of the March issue, you will see stitch pattern 1100 is used. Enter this in and carry on to 'enlarge position'

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and press 'ent'. I would suggest that the next command that comes up is not 'C on?' as stated, but 'cms?'. * Say 'ent' to this and carry on. The pattern is just two stitches wide, but by entering x 20 (22) you make it 20 stitches wide..

It is fantastic how it works. At our Club, we experimented by widening it four times, eight times, twelve times and so on just to see it really working! A word of warning though. When you do go into the 'enlarge' and change something – this change stays put when you programme another pattern over this one. It is best to 'erase' before you put in a new one, or you will wonder why you are not getting the pattern you think you should be! You could, of course, always go to the 'enlarge' and alter the ↔ sts 20 (22) to ↔ x 1, then you would be back to the norm.

Another super thing about this pattern is that it is teaching you that FX is the same as EX (Fisherman's rib), but with the use of pushers.

For the E6000 owners, it is also teaching you that you can, of course, do what you like on the back lock. The fact that you have programmed in T183 and you are told to use N on the back, does not mean you have to do what you are told. The console has no idea at all of what is going on on the back bed and you can, when you wish, ignore its instructions.

** Thanks, Pat, for being such a keen reader. You are right, of course, and we have a printing error in the pattern. 'C on?' should have been 'cm?'. Apologies to our other readers – we hope this has not caused any headaches. Ed.*

I often get asked about 'pressing and blocking' when I go to Clubs. I never really want to reply to this because the blocking, steaming or steam pressing of fabric is so vital for garment making – skirts and so on – that there is no five minute reply. Again, I am now quite delighted to be able to point enquirers to *MKM*, March '93 and to the Supplement by Trisha Whitfield, 'Designer Suits and The Art of Pressing for Perfect Finishing'. This gives four pages of concentrated wisdom and teaching. If you have any queries, refer to it. All this, before you get to the patterns for the suits!

Q Help, my Knit Leader is doing funny things. It is not clicking on as it should each time the carriage goes across.

A Luckily, this query also had an easy answer. Take the Knit Leader off the machine and turn it upside down. You will note that the trip (the metal bit that turns the Knit Leader on each row) has come loose. Just take a flat-nosed screw driver and tighten it.

There is another little point you have to watch with the Knit Leader. I sometimes lean to my left to alter a dial on the Knit Leader. As I do so, I tend to lean on it and then can tip it slightly to the left. That can also cause the same problem of the trip not working each row because, as the whole thing leans to its left, it sometimes does not connect. When I alter a dial, I have now got into the habit of just giving the Knit Leader a little push down on the right-hand side of it.

Q I would like to cast off loosely but neatly in a 1x1 rib. I do not want to transfer the stitches to the main bed, to knit one row at tension 10 and latch off. That gave me a 'wavy' effect.

A There are two methods I can tell you about.

A) On the final row of rib, knit at the maximum tension that both main bed and ribber will knit. Carefully transfer the stitches from the ribber to the main bed (I am afraid that, because of knitting at the higher tension, the transfer

carriage does not do this very well). Now, just latch off the stitches on the main bed.

B) This is much the better way and I first read it in Mary Weaver's Ribber Book 2 many years ago.

Knit the final row of rib one whole tension higher. Remove the work on to about six rows of waste yarn. Thread up a blunt ended needle with matching yarn (however, whilst practising, it is a good idea to use a contrast colour so you can see your stitches clearly and improve your technique as you go). Undo the waste yarn down to one row.

As you work the final row, undo the waste yarn, two stitches at a time. Start at the right (at left if you are left handed) and remember, you have undone the first two stitches from the waste yarn.

a) Stitches 1 and 2: Take the needle **down** through these first two stitches.

b) Stitches 3 and 4: Bring the needle **up** through the next two stitches.

c) Stitches 1 and 2: Take the needle back **down** through the first two stitches.

d) Stitches 5 and 6: Bring the needle **up** through the next two stitches.

e) Stitches 3 and 4: Take the needle back **down** through the last pair.

Carry on like this which is really just like backstitch, except you are taking the needle through two stitches at a time.

This makes a lovely springy cast off which has a right and wrong side. The 'right' side is very neat and beautifully finished off.

Happy knitting.

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4 LACE PATTERNED TOP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with 94 [100, 104, 108, 114] Ns or more.

MATERIALS

Emu Cottons-on DK.
6 [7, 8, 8, 10] x 50g balls in Peach and White Mix (MY).
Pair 3¼ mm knitting needles.
3¼ mm circular knitting needle or a set of four double pointed knitting needles.
1 button.

GARMENT WEIGHT

Finished garment in second size weighs 325g.

The fibre content of this yarn is 70% Cotton, 30% Acrylic. For further information about this yarn, please write to the following address:- Emu Wools Ltd., Leeds Road, Greengates, Bradford, West Yorkshire BD10 9TE.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 13.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Actual size 90 [96, 100, 104, 111] cm, 35½ [38, 39½, 41, 43½] in.
Length to shoulder 66 [67, 68, 69.5, 69.5] cm, 26 [26½, 27, 27½, 27½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

19 stitches and 25 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 3).
17 stitches and 25 rows to 10 cm, 4 in measured over lace pattern (tension dial approximately 3).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Count Ns in NWP as sts throughout.
When shaping neck and shoulders, remember to complete latching up of sts at each side of lace panels before casting off.

BACK

Push 82 [88, 92, 96, 102] Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 2 rows. Transfer the 9th and 36th sts at left and right of centre 0 on to a length of WY. Push empty Ns to NWP. Cont in lace patt from chart over Ns 11 to 34 inclusive at left and right of centre 0 and, AT THE SAME TIME, latch up sts from length of WY at each side of lace panels after every few rows. K 96 rows. RC shows 98.

SHAPE CAP SLEEVES

Inc 1 st at each end of next and every foll alt row until there are 88 [94, 98, 102, 108] sts. K 1 row. Cast on 3 sts at beg of next 2 rows. 94 [100, 104, 108, 114] sts *. K 48 [50, 52, 56, 56] rows. RC shows 154 [156, 158, 162, 162].

SHAPE SHOULDERS

Cast off 9 [10, 10, 11, 12] sts at beg of next 4 rows and 11 [12, 13, 13, 13] sts at beg of foll 2 rows. Using WY, K a few rows over rem 36 [36, 38, 38, 40] sts and release from machine.

FRONT

Work as for back to *.

FRONT OPENING

Using a length of MY, cast off centre 6 sts. Push 44 [47, 49, 51, 54] Ns at left to HP and cont on rem sts for first side. K 25 [27, 29, 33, 33] rows.

SHAPE NECK

Cast off 8 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 29 [32, 33, 35, 37] sts rem. K 8 [8, 6, 6, 4] rows.

SHAPE SHOULDER

Cast off 9 [10, 10, 11, 12] sts at beg of next and foll alt row, K 1 row. Cast off rem 11 [12, 13, 13, 13] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

WELTS

With P side facing and using 3¼ mm needles, pick up 82 [86, 92, 96, 102] sts along lower edge. With K side facing and using MY, K 1 row, inc 22 [22, 20, 20, 20] sts evenly. 104 [108, 112, 116, 122] sts. Work 15 rows in K 1, P 1 rib. Cast off in rib.

SLEEVE BANDS

Join shoulder seams. With K side facing and using 3¼ mm needles, join in MY and pick up and K 74 [74, 76, 80, 84] sts evenly along sleeve edge. Cont in garter st, K 8 rows. Cast off.

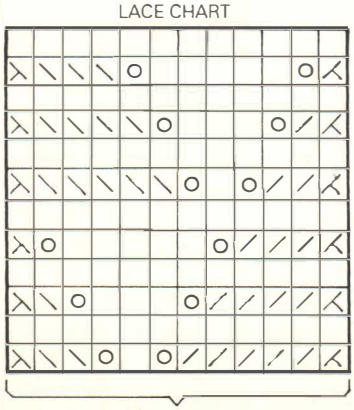
NECK AND FRONT OPENING BORDER

With K side facing and using 3¼ mm circular needle or set of four double pointed needles, join in MY and pick up and K 25 [26, 26, 27, 29] sts up right edge of front opening, 1 st at corner (mark this st), 35 sts up right front neck, 36 [36, 38, 38, 40] sts across back neck, inc 6 sts evenly, 35 sts down left front neck, 1 st at corner (mark this st) and 25 [26, 26, 27, 29] sts down left edge of front opening. 164 [166, 168, 170, 176] sts. Cont in garter st, K 8 rows, inc 1 st at each side of both marked sts on next and and foll 3 alt rows. Cast off.

MAKING UP

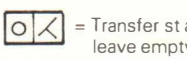
Join side and sleeve seams. Catch down ends of front border to cast off sts. Make a button loop and sew on button to correspond.

LACE CHART

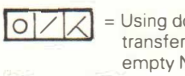


12 st repeat

Key


= Transfer st at left on to N at right, leave empty N in WP.

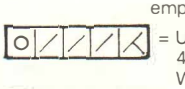
= Transfer st at right on to N at left, leave empty N in WP.

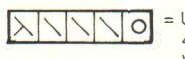

= Using double transfer tool, transfer 2 sts to right, leave empty N in WP.

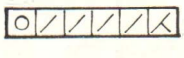
= Using double transfer tool, transfer 2 sts to left, leave empty N in WP.

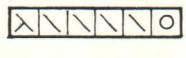
= Using treble transfer tool, transfer 3 sts to right, leave empty N in WP.

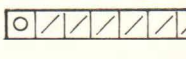
= Using treble transfer tool, transfer 3 sts to left, leave empty N in WP.

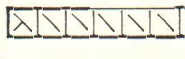

= Using multi-transfer tool, transfer 4 sts to right, leave empty N in WP.


= Using multi-transfer tool, transfer 4 sts to left, leave empty N in WP.


= Using multi-transfer tool, transfer 5 sts to right, leave empty N in WP.


= Using multi-transfer tool, transfer 5 sts to left, leave empty N in WP.


= Using multi-transfer tool, transfer 6 sts to right, leave empty N in WP.


= Using multi-transfer tool, transfer 6 sts to left, leave empty N in WP.

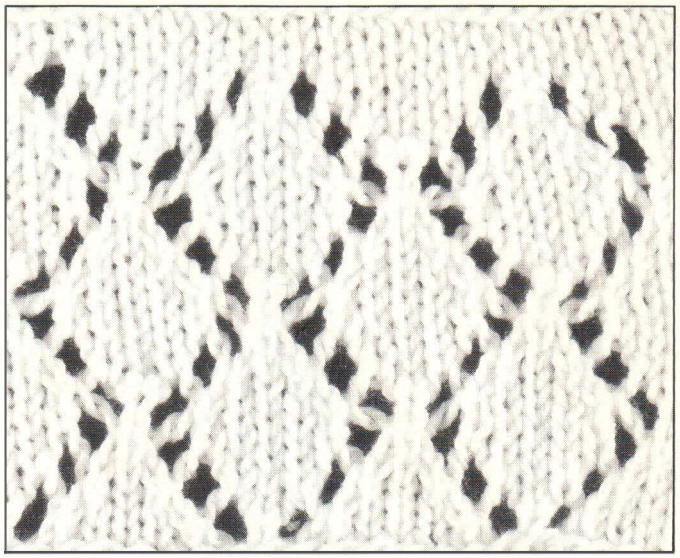
39►

TALKING POINT

MAKING LACE WHILE THE SUN SHINES

This is the time for wearing all the bright cool knitwear and what better or prettier than lacy fabrics.

Shelagh Hollingworth



FLAT PATTERN 1

LACE OR EYELETS?

A little examination of lace patterns, both in the actual fabric and in the designs, indicates that lace consists of holes in the work and it's the way in which they are contrived that makes the pattern what it is.

If, like me, you are using a machine that requires manual techniques you can use any pattern that is laid out as suitable for your machine and you will know that it will look like the lace in the photograph supplied. However, if you want to add a little lace to a plain pattern you will need to make a small diagram to help you make the lace when you reach that point in your work.

Making the pattern by hand can be very helpful with lace; you can decide exactly where you want it to be and make as little or as much as you wish. True it takes a bit longer than automatic lace but it is very rewarding and if the machine is of the 'chunky' type the work grows quickly. A bonus is that making lace patterns usually presents a looser fabric needing far fewer stitches; that is, not only is it fast to knit but you can make larger sizes.

To start making some lace patterns, cast on at least 40 stitches in the yarn you will be using for the actual garment. Knit a few rows before starting the lace pattern. Sometimes the patterns are given in word form, for example, 'beginning at right-hand edge, miss three stitches, transfer next stitch to adjacent needle at right'. Yes, that really is a long sentence isn't it, just to make a hole at the third needle in. Not only does it cut down on pattern space to use a diagram but looking at a diagram or chart often fixes the pattern more directly into the mind. If I think I might have transferred an incorrect stitch it is easier for me to look at the 'holes in the diagram' and compare them with those in my sample than to wade through written instructions each time.

At this stage we all know that making holes (or eyelets) requires transferring stitches to adjacent needles and usually leaving the empty needles in working position so that they can pick up the yarn to form a stitch on the following knit row. If we stick at just making eyelets we do get holes in the fabric but it is a bit limiting with a view to making lace. It is how you make the eyelets that form the lace.

If you have a slight knowledge of hand knitted lace you will know that the eyelets are formed in one of two directions, generally either 'yarn forward, slip 1, knit 1, pass the slipped stitch over' or, 'knit 2 together, yarn forward'. While you basically only have to transfer a stitch one place on the needlebed, the direction of transfer can be important. What is more, you are still only making eyelets and that results in a very flat or lifeless piece of work.

PRACTISE MAKES PERFECT

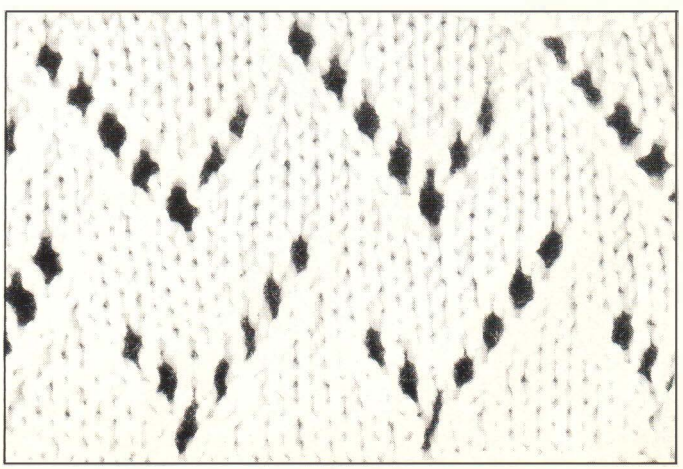
Still on the subject of hand knitted lace, if you look at many of the popular patterns you will realise that you can form those on the machine but the eyelets are not the main part of the pattern. The stitches at either side of the eyelets are moved also, not only to form a hole but to alter the solid part of the fabric. This is a more complex way of forming lace but will produce a much more attractive design.

If you think the lace making will take too long, many designs look good used as panels. You can either work the panels in with the front and back as you go, or you can make the panels separately and sew them in later – always a useful idea because you might like to have the remaining work in reversed stocking stitch.

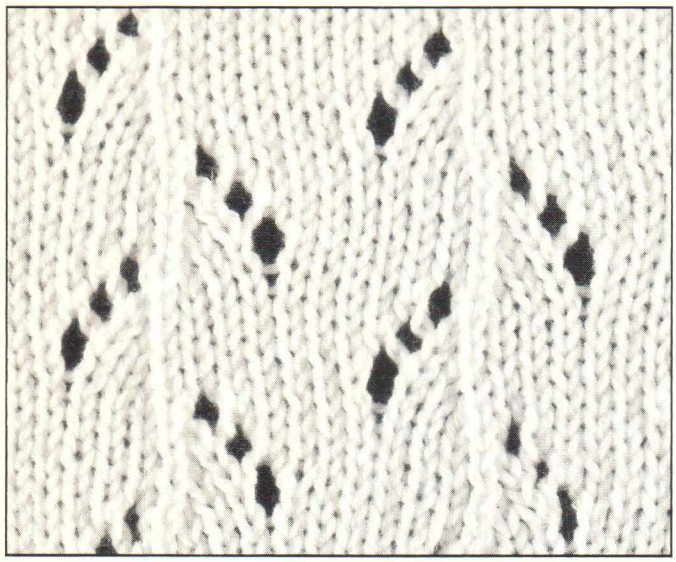
Lace making will not come as quickly as some of the other techniques you have mastered but once you have started, like most things it can only get easier. Start by considering the diagrams and make sure that you understand all the terms. These are standard and not only will they show lace patterns for designs you may find in books and magazines but they serve as a method for you to work out and write down patterns for yourself, especially if you have some hand knitted patterns that you would like to try out. The famous Shetland lace patterns lend themselves to this admirably and would make a good starting point for this exercise.

It is not advisable to wait until you need to work some lace before you try out these methods. If you start early and practise with some excellent samples for your scrap book, you will be able to make a lace garment just when you feel like it instead of having to start from scratch each time. It is a little like practising your piano scales assiduously if you want to be able to play whatever you like, whenever you like.

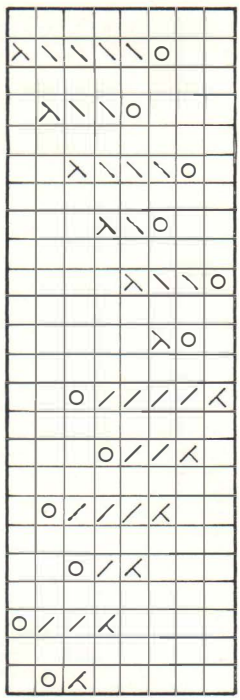
FOOTNOTE: Shelagh has designed a simple top for you to try your lace-making technique. *Turn to Pattern 4 on page 32.*



FLAT PATTERN 2



FASHIONED LACE 1



FASHIONED LACE 2
8 sts repeat. 24 rows.

KEY FOR CHARTS

= Plain knit

= Eyelet hole

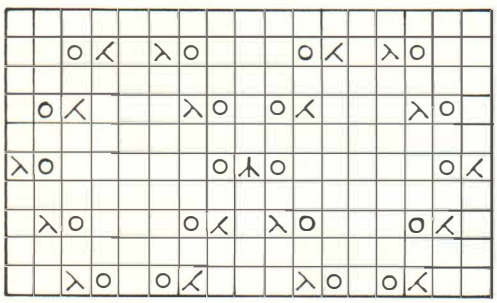
= Transferred st left (2 sts on N).

= Transferred st right (2 sts on N).

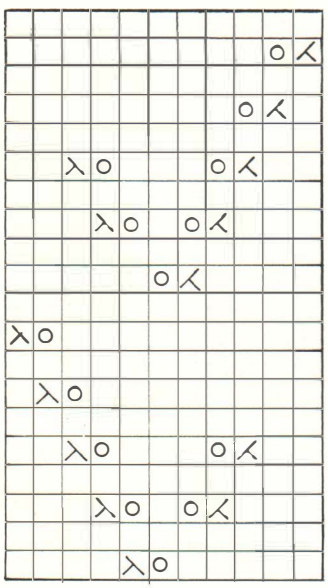
= Transfer st to empty N left.

= Transfer st to empty N right.

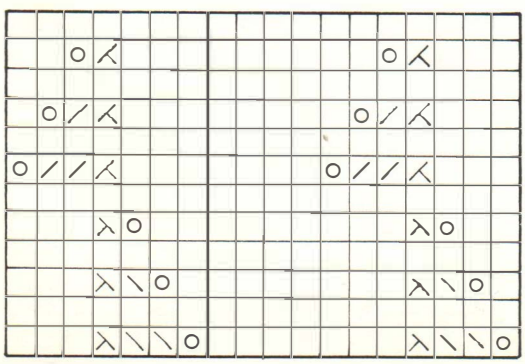
= 3 sts on one N.



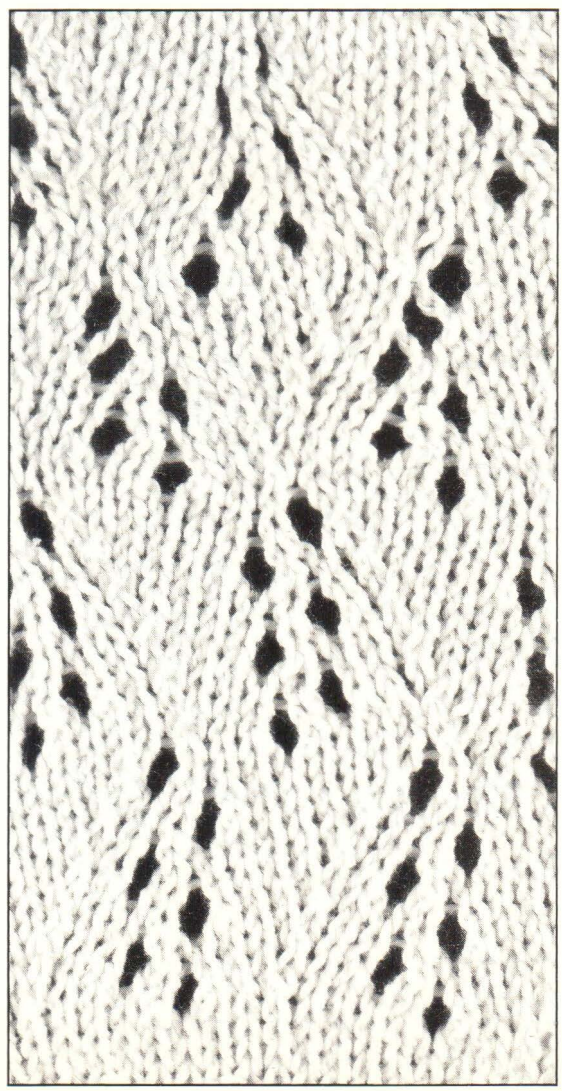
FLAT PATTERN 1. 8 sts plus 9. 10 rows.



FLAT PATTERN 2. 11 sts. 20 rows.



FASHIONED LACE 1. 11 st repeat. 12 rows.



FASHIONED LACE 2

A Hand Knitted Design

5 SWEATER WITH GARTER STITCH

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with garter carriage and a ribber.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Forsell's Double Knitting Pure New Wool.
2 x 500g cones in Old Rose (MY).
GARMENT WEIGHT
Finished garment in second size weighs 680g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- T. Forse l & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 15.

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.
Actual size 115 [120, 125] cm, 45 1/2 [47 1/2, 49 1/2] in.
Length to shoulder 58.5 cm, 23 in.
Sleeve seam 49 cm, 19 1/2 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

23 stitches and 37 rows to 10 cm, 4 in measured over pattern with garter carriage (tension dial approximately 10).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length f r knitting.

BACK AND FRONT ALIKE

With carriage at right and using MY, cast on 134 [140, 146] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–3/MT–3, K 28 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card. Using garter carriage and MT, set RC to 184. Cont in garter st. K 184 rows. RC shows 000. Cast off.

SLEEVES

With carriage at right and using MY, cast on 54 sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–3/MT–3, K 16 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card. Using garter carriage and MT, set RC to 162. Cont in garter st. K 4 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 132 sts. K 5 rows. RC shows 000. Cast off.

NECKBAND

With carriage at right and using MY, cast on 140 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–3/MT–3, K 16 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

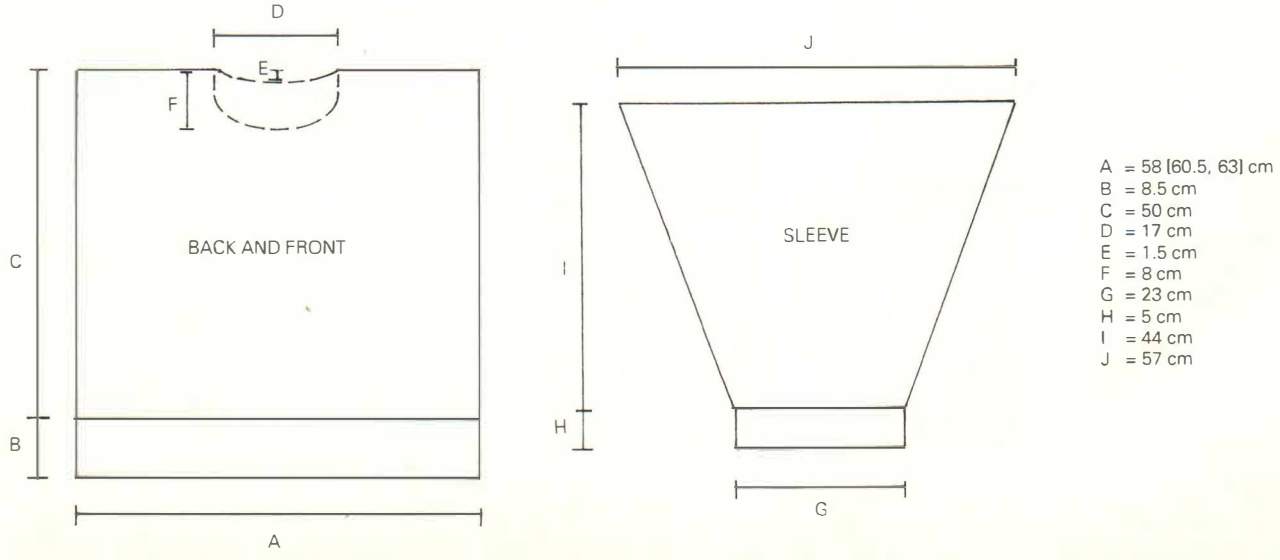
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

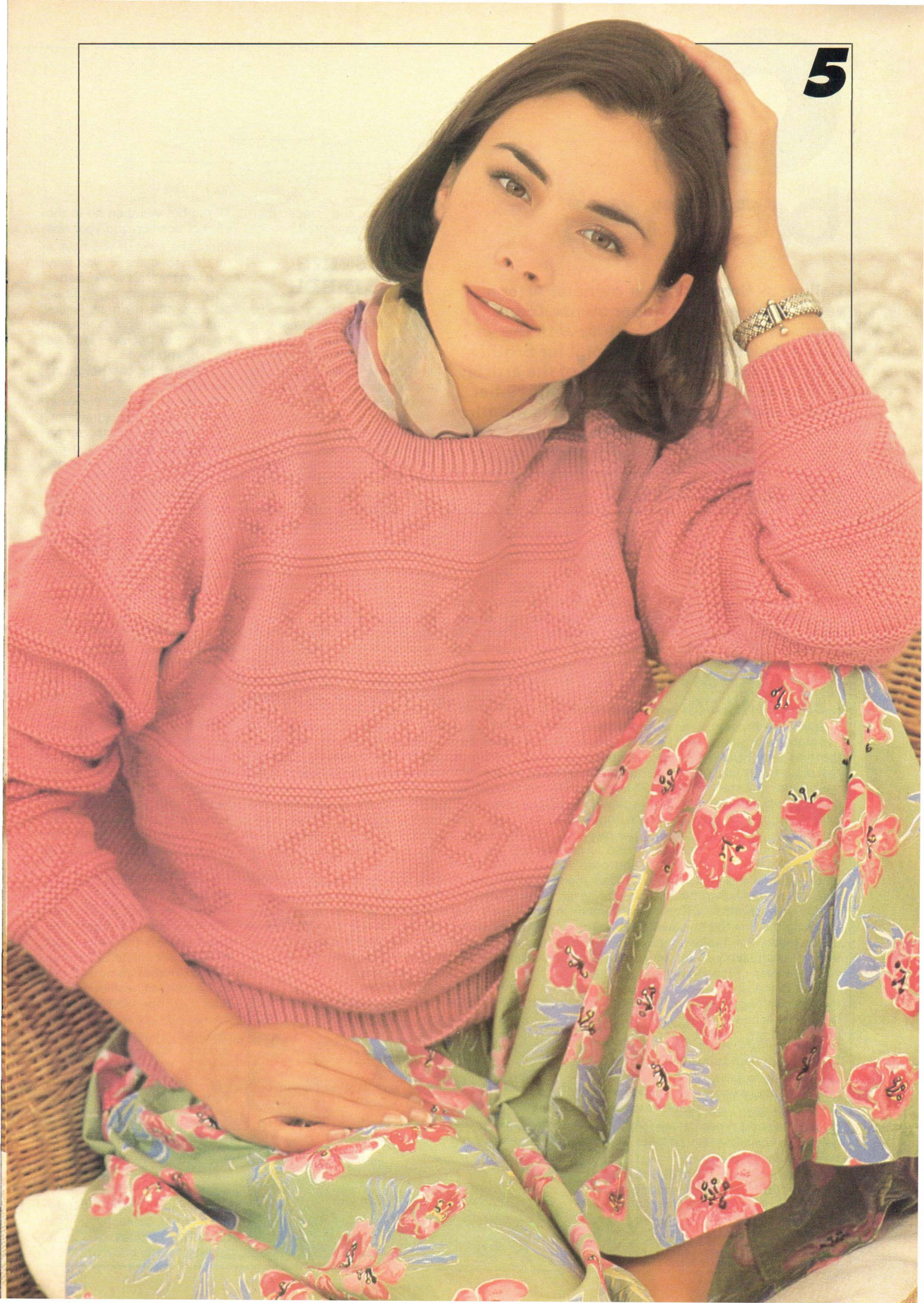
MAKING UP

Make cut-and-sew neckline following measurements on diagram. Join shoulder seams. Set in sleeves matching centre to shoulder seams. Join side, sleeve and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold in half to inside and catch down.

39 ▶



A = 58 [60.5, 63] cm
B = 8.5 cm
C = 50 cm
D = 17 cm
E = 1.5 cm
F = 8 cm
G = 23 cm
H = 5 cm
I = 44 cm
J = 57 cm


5

Calling all Brother ribber owners! After a request from a new ribber owner, Diane explains the basics of knitting with the ribber. This may also be helpful for Brother owners who have missed any of the articles in the current Teach-In series on the ribber by Ann Kite, who takes a break this month.

Diane Bennett

Have you ever used your ribber to knit a complete garment? Most knitters use the ribber as an accessory – knitting ribbed welts and bands gives a professional finish to all your knitted garments. Ribbed garments are usually knitted only by the few – but they are not that difficult and the range of fabrics which can be knitted is amazing.

Before using the ribber for the first time, it is helpful to make sure that your ribber is set up and adjusted correctly and that you understand the basics of rib knitting, which I will explain in this article.

Brother ribbers are easy to set up – and the KR850 is very quick to remove as well. However, there are a few pitfalls for the unwary and it is worth checking that the ribber is set up correctly – if there is an error, then you are lost before you have even cast on!

To hold the ribber in place, the two setting plates must first be attached to the main bed. These are marked L and R and must be put on the correct side. At the front of the setting plate is a small lip of metal and this must be in front of the main bed. Look carefully to check that this is not below the main bed, because this can cause problems – I know, because I put my ribber on in a hurry after moving house and then couldn't understand why it did not work properly!

The machine and ribber should be held in place by four clamps. The main bed is put on to the angled clamps before the ribber is put into position and the two moveable brackets behind the ribber are held by the flat clamps. Make sure that these are securely tightened and check them from time to time. Vibrations while using the machine can cause the clamps to loosen and I can assure you that having a machine and ribber fall into your lap is not an experience you would wish to repeat!

Remember also that, like the main bed, the ribber does need to be checked, cleaned and oiled regularly. Any bent or damaged needles should be replaced immediately – remember that you can't see the knitting while using the ribber and a damaged latch usually causes a line up the knitting so the piece then needs to be re-knitted.

ADJUSTING THE RIBBER

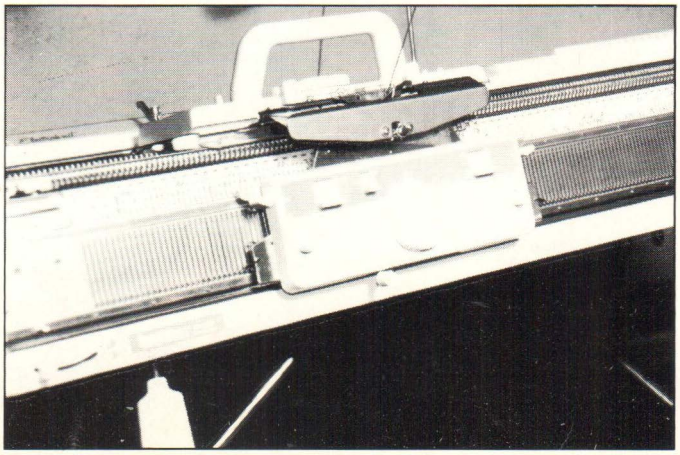
Although the ribber can be used without adjustment, it will knit more easily and reliably if it has been aligned to the main bed. European machines are manufactured as double bed machines and the two beds are set up in the factory. A ribber for a Brother machine will fit any one of the range of models – is it surprising that some adjustment may be necessary?

1. Adjusting the alignment of needles on the two beds.

When the ribber is set to P, the needles on the main bed and ribber should be immediately opposite to one another. To check this, push the ribber to working position. Bring a fairly large block of needles to working position on the main bed. Make sure that the ribber is set to P and bring the ribber needles opposite the main bed needles forward. They should clash with the main bed needles, making them difficult to push forward.

If the needles on the two beds do not clash when the ribber is set to P, the ribber needs to be moved slightly to the left or right. **Loosen** the two cross-headed screws to the left of the needle bed, just below the racking indicator. The ribber will now move slightly to left and right. Move the ribber to the correct position, then tighten the screws.

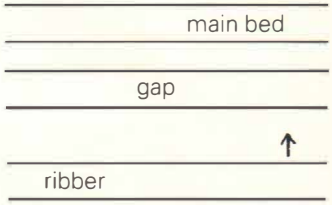
The KR 850 Ribbing Attachment



The ribber will then be in the correct position and your ribs should be even. If you have a rib transfer carriage, you may also find that this works better after adjusting the ribber, because the main bed needles are then in the correct position to receive stitches from the ribber.

2. Adjusting the height of the ribber.

The size of the gap between the two beds affects the tightness of the rib which can be knitted. The larger the gap, the looser the ribs are going to be. To reduce the size of this gap, it is simply necessary to raise the ribber, as you will see from this diagram:-



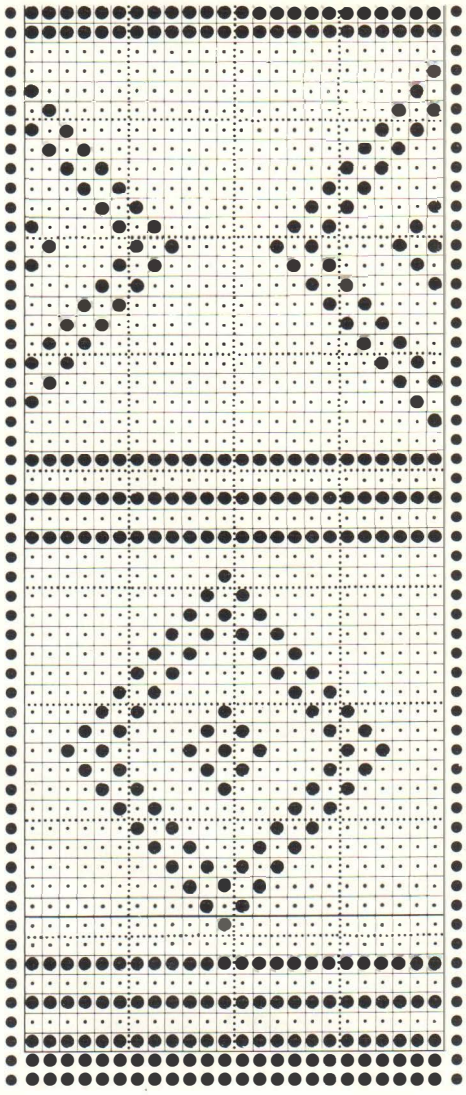
To reduce the size of the gap, loosen the nuts at the base of the two brackets which attach the ribber to the main bed, using the spanner provided with the ribber. This allows the ribber to be raised by two adjustable levers which are at the back of the ribber – put your head round either end of the ribber and you should be able to see them. Raise the ribber to the required height, then tighten the nuts to secure it in this position.

How do you know how much to raise the ribber? The gap between the beds must be large enough to accommodate the ribber comb and this is the limit with earlier ribbers. However, the KR850 ribber cannot be tightened as much as earlier models – if the gap is reduced too much, the ribber starts to drop down in use. If the ribber does this, you have tightened it too much and you should loosen it slightly.

Remember that these adjustments should be checked occasionally – vibrations can loosen these nuts and screws.

If you are in doubt about the adjustment, contact your local dealer or distributor for help. Owners of my book *Use Your*

◀36



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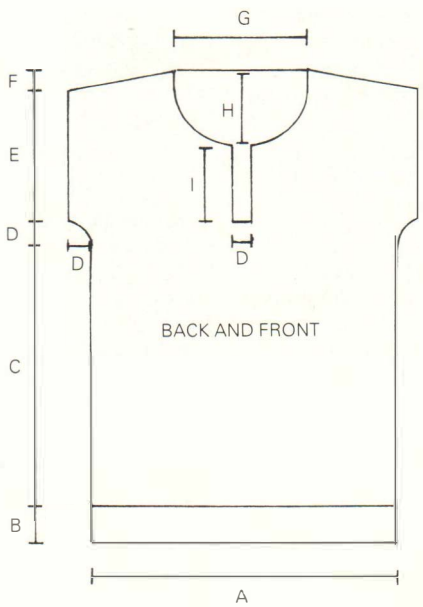


A = 46 [49, 51, 53, 56.5] cm
B = 5 cm
C = 39 cm
D = 3 cm
E = 19 [20, 21, 22.5, 22.5] cm
F = 2.5 cm
G = 20 [20, 21, 21, 22] cm
H = 11 cm
I = 10 [11, 12, 13.5, 13.5] cm

Ribber will find instructions for ribber adjustment in Chapter One.

RIBBER BASICS

With the ribber set up and adjusted correctly, you are ready to make a start with ribbed knitting. Do you remember when you started knitting? Each new process seemed very difficult – but you learnt by doing them and hopefully they now seem much easier. Learning to use a new piece of equipment like the ribber is just the same – don't be frightened by what you have never attempted, but take it slowly.

Most knitters are familiar with the use of the ribber for welts and neckbands. When planning your first ribbed garment, use these rib settings for some simple pieces of knitting, for example, a ribbed scarf or hat. Whilst knitting simple straight pieces, you will learn to use the combs and weights, to watch for dropped stitches, check that weighting is even while knitting and so on.

Most pieces of knitting are too long to be knitted without moving the comb up. This is quite difficult for the beginner on the ribber and it is helpful to purchase four or five large metal bulldog clips. You can then avoid re-hanging the comb by winding the knitting round the comb and holding it in place with the bulldog clips. The weights can be hung into the holes in the bulldog clips.

YARNS

When using a standard gauge machine, a wide range of yarns, from a single strand of fine industrial to double knit can be used. However, most stitch patterns are knitted with the ribber set to H and for this setting only fairly fine yarns should be used – no thicker than three-ply for standard gauge. If you really want to master your ribber for garments, buy two or three cones of two or three-ply yarn which is easy to knit, for example, Bramwell Duomagic. To avoid strain on the eyes, choose fairly light colours. These can be used to knit samples and your first garments and you can then start to experiment with fancy and stranded yarns.

GARMENT PATTERNS

There are relatively few patterns available for ribbed garments. However, for ease of knitting and a better result, shapes should be simple. Drop shoulder jumpers are much easier to knit than set-in sleeves or raglans. Patterns for these simple shapes are very easy to work out using a calculator and this makes it possible to design a range of ribbed garments using all the lovely stitches which can be knitted.

CUT AND SEW

The idea of taking a pair of scissors to a piece of knitting still strikes terror into the heart of the average knitter. It really is very easy and it is the only way to shape most necklines. It is almost impossible to weight one side of a piece of knitting while holding the other side.

Practice a neckline on a sample piece of ribbing. Mark the neck shape using a template – you can make your own, but the Carl Boyd templates are excellent and very easy to use. Sew along the line they indicate using a sewing machine or linker or backstitching by hand, then cut the neck shape. Knit a separate neckband and sew this in place to cover both sides of the cut edge – it is this stitching which really secures the neckline and it stands up to very hard wear, even from small children – why not try it, you may surprise yourself!

In this short article, it is impossible for me to cover all the basics of ribbed knitting, but words are no substitute for action. If you have always meant to knit a ribbed garment, give it a try – you will probably find that it is not as difficult as you thought.

6 BABY'S LINED CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib as last page (adjusting as in notes).

MATERIALS

Bramwell Fine 4-ply.
1 x 500g cone in White (MC).
A small amount in Pink (A), Yellow (B) and Grey (C).
Bramwell Silky.
1 x 500g cone in White (D).
5 [6, 6] buttons.

GARMENT WEIGHT

Finished garment in first size weighs 170g.

The fibre content of these yarns is 100% Acrylic. For further information about these yarns, please write to the following address:- F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent for Fine 4-ply is No. 11 and Silky is No. 6.

MEASUREMENTS

To fit 0-3 [6, 9-12] months.
Actual size 50 [54, 57] cm, 19½ [21½, 22½] in.
Length to shoulder 26 [28, 30] cm, 10½ [11, 12] in.
Sleeve seam 14.5 [16, 19.5] cm, 6 [6½, 8] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

MACHINES WITHOUT RIBBER

Ribs – Work same number of rows and turn up a hem.

FAIR ISLE PATTERN

K 4 rows MC/A, 2 rows MC only (st st), 4 rows MC/B, 2 rows MC only (st st), 4 rows MC/C and 2 rows MC only (st st). These 18 rows form pattern.

BACK

With carriage at right and using MC, cast on 78 [84, 88] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 40 rows. Transfer sts for st st *. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt. K 30 [34, 38] rows. RC shows 32 [36, 40]. Place marker at each end. K 48 [52, 54] rows. RC shows 80 [88, 94]. Push 24 [27, 27] Ns at left and right to HP. Using WY, K a few rows in st st over rem 30 [30, 34] sts and release from machine. Push 24 [27, 27] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push 24 [27, 27] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

LEFT FRONT

With carriage at right and using MC, cast on 39 [42, 44] sts at left of centre in 1x1 rib. Work as for back from * to *. ** Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt. K 30 [34, 38] rows. RC shows 32 [36, 40]. Place marker at left edge. K 28 [32, 34] rows. K 1 row extra for right front only.

SHAPE NECK

Cast off 5 [6, 6] sts at beg of next row. Dec 1 st at neck edge of every row until 24 [27, 27] sts rem. K 9 [10, 8] rows. K 1 row less for right front only. RC shows 80 [88, 94]. Using WY, K a few rows in st st and release from machine **.

RIGHT FRONT

With carriage at right and using MC, cast on 39 [42, 44] sts at right of centre 0 in 1x1 rib. Work as for back from * to *. Work as for left front from ** to **, reversing shapings by reading right for left and noting alteration in number of rows worked.

SLEEVES

With carriage at right and using MC, cast on 48 [50, 54] sts at centre in 1x1 rib. Work as for back from * to *. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of every alt row until there are 78 [84, 90] sts. K 6 [8, 18] rows. RC shows 38 [44, 56]. Using WY, K a few rows in st st and release from machine.

TO JOIN RIGHT SHOULDER

Push 24 [27, 27] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

TO JOIN SLEEVES TO ARMHOLES

Push 78 [84, 90] Ns to WP. With K side of sleeve facing, replace sts on to Ns. With P side of back and front facing, pick up sts between markers and place on to same Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

NECKBAND

With carriage at right and using MC, cast on 80 [80, 92] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 20 rows. Transfer sts for st st. With K side facing, pick up sts around neck edge and place on to Ns. Unravel WY.

42▶

Using MT, K 3 rows. Using WY, K a few rows and release from machine.

PRESSING

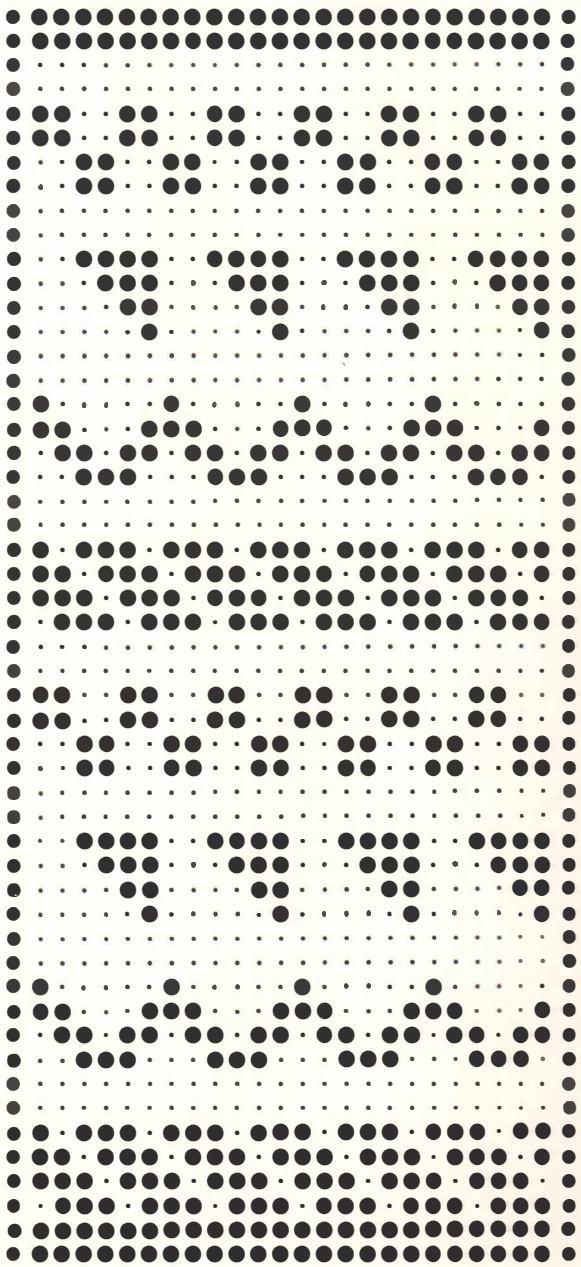
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side and sleeve seams. Fold welts and cuffs in half and catch down on inside. Pin neckband edging in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Fold neckband in half and catch down on inside.

BUTTONHOLE BAND

Push 61 [69, 79] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–1 and MC, K 4 rows. Counting from right edge, make buttonholes over 4th, 5th and 6th Ns and every foll 11th, 12th and 13th [10th, 11th and 12th; 12th, 13th and 14th] Ns. K 4 rows. Using MT+2, K 1 row. Using MT–1, K 4 rows. Make buttonholes over same Ns as before. K 4 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side facing, pick up sts along front edge and place on to Ns. K 1 row. Cast off.



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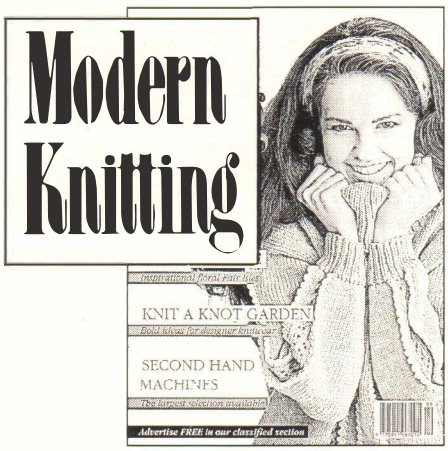

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BUTTON BAND

Work as for buttonhole band omitting buttonholes.

TO COMPLETE

Neaten ends of bands. Finish buttonholes and sew on buttons to correspond.

LINING

BACK, FRONTS AND SLEEVES

Using 3 strands of D tog, cast on by hand the same number of sts as for each piece of garment. Using MT–2, K in st st as for garment pieces omitting ribs.

TO JOIN SHOULDER

Work as for garment using D instead of MC.

TO JOIN SLEEVES TO ARMHOLES

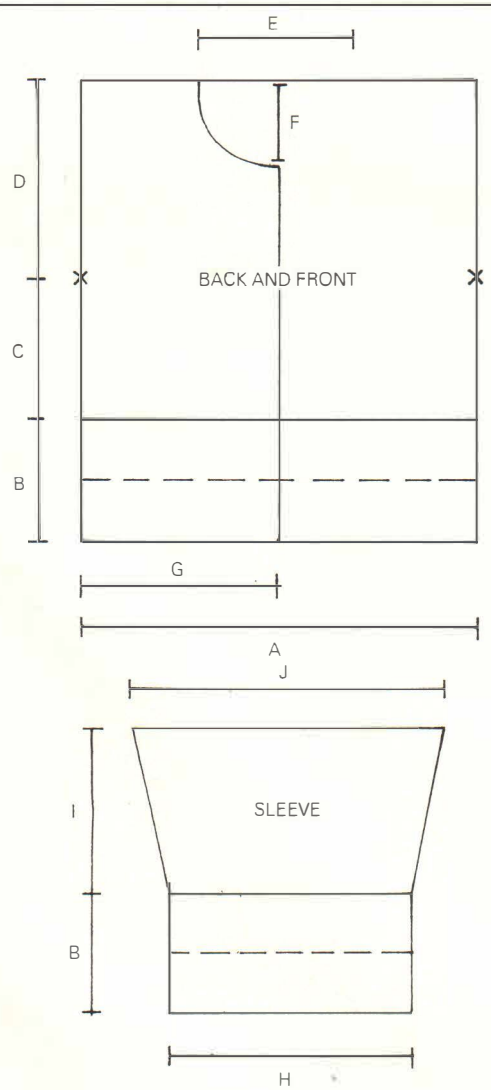
Work as for garment using D instead of MC.

PRESSING

With wrong side facing, pin out all pieces to measurements given above ribs. Steam carefully.

MAKING UP

Join side and sleeve seams. Slip stitch into place inside cardigan.



A = 26 [28, 29] cm
B = 8 cm
C = 9 [10, 11] cm
D = 13 [14, 15] cm
E = 10 [10, 11] cm
F = 5.5 cm
G = 13 [14, 14.5] cm
H = 16 [16.5, 18] cm
I = 10.5 [12, 15.5] cm
J = 26 [28, 30] cm

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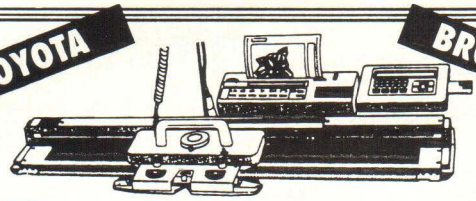

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7 HALF FISHERMAN'S RIB JUMPER

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines.

MATERIALS

Forsell's 3-ply Pure New Wool Superwash.
2 x 350g cones in Snowhite (MC).
Forsell's 2-ply Super Combed Cotton.
2 x 250g cones in Brilliant White (C).

GARMENT WEIGHT

Finished garment in second size weighs 700g.

The fibre content of these yarns: is 3-ply Wool – 100% Wool; 2-ply Cotton – 100% Cotton. For further information about these yarns, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent for 3-ply Pure New Wool is No. 8 and 2-ply Combed Cotton is No. 6.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 89 [94, 99, 104] cm, 35 [37, 39, 41] in.
Length to shoulder 65 cm, 25½ in.
Sleeve seam 41.5 cm, 16½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

33 stitches and 76 rows to 10 cm, 4 in measured over half Fisherman's rib using 1 strand of MC and 1 strand of C tog (stitch size approximately 4/4).

For perfect results, please check your tension carefully.

KNITTING NOTES

Use 1 strand of MC and 1 strand of C together throughout.

BACK AND FRONT ALIKE

Handle up. Orange strippers. Set up 150 [158, 166, 174] Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 1½/1½. Using MC and C tog, K 1 row. Set lock on CX/CX and stitch size to 2¾/2¾, K 3 rows. Set RC at 000. Set lock on N/N and stitch size to 3½/3½, K 40 rows. Set RC at 000. Set lock on EX/N and stitch size to 4/4, K 430 rows. Cast off.

SLEEVES

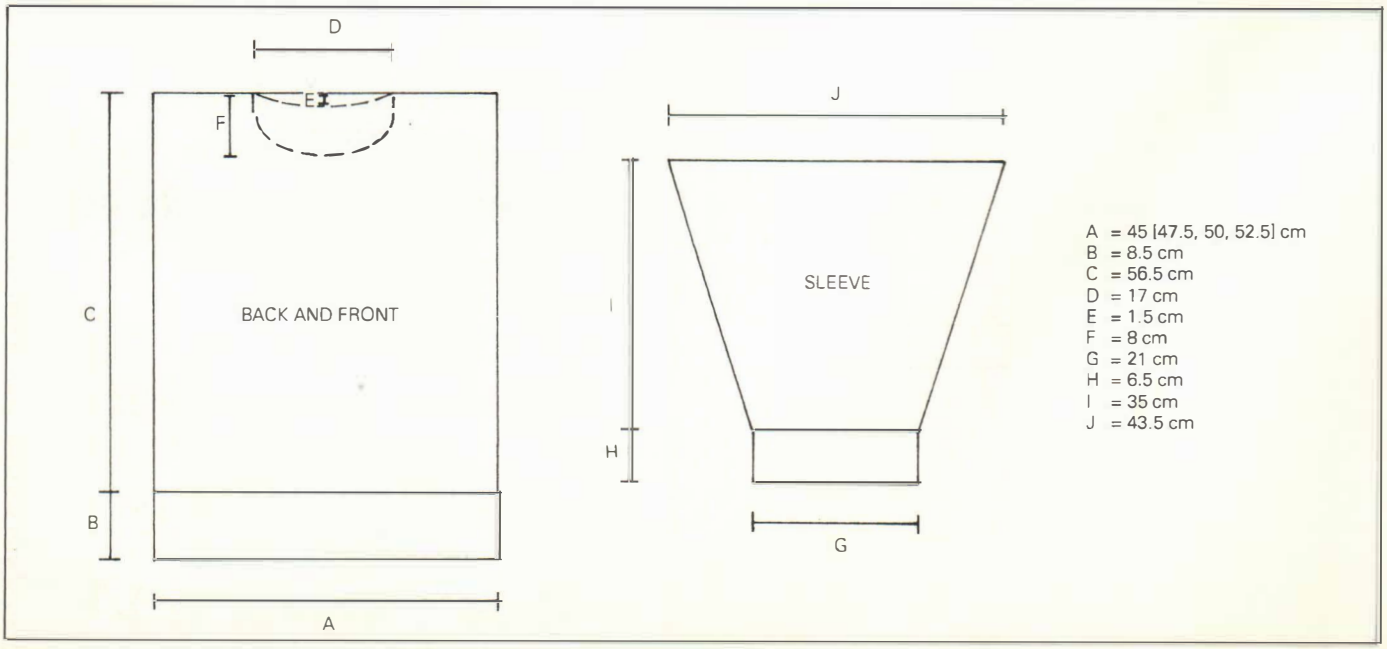
Handle up. Orange strippers. Set up 70 Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 1½/1½. Using MC and C tog, K 1 row. Set lock on CX/CX and stitch size to 2¾/2¾, K 3 rows. Set RC at 000. Set lock on N/N and stitch size to 3½/3½, K 30 rows. Set RC at 000. Set lock on EX/N and stitch size to 4/4. Shape sides by inc 1 st at each end of every 6th row until there are 104 sts, then on every foll 8th row until there are 144 sts. K 4 rows. RC shows 266. Cast off.

NECKBAND

Handle up. Orange strippers. Set up 150 Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 1½/1½. Using MC and C tog, K 1 row. Set lock on CX/CX and stitch size to 2¾/2¾, K 3 rows. Set RC at 000. Set lock on N/N and stitch size to 3½/3½, K 32 rows. Using WY, K a few rows and release from machine.

MAKING UP

Make cut-and-sew neckline following measurements on diagram. Join shoulder seams. Set in sleeves matching centre to shoulder seams. Join side, sleeve and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC and C. Fold in half to inside and catch down.



A = 45 [47.5, 50, 52.5] cm
B = 8.5 cm
C = 56.5 cm
D = 17 cm
E = 1.5 cm
F = 8 cm
G = 21 cm
H = 6.5 cm
I = 35 cm
J = 43.5 cm

7

BASIC CROCHET STITCHES

CROCHET is really an essential skill to have if you want to be a truly versatile machine knitter. Crochet can be used to create interesting surface decoration on your knitwear or to produce beautiful trimmings and edgings to give your knitwear that special touch. However, at its simplest level it can also be very basic and functional – perhaps the only way you can finish a raw edge to stop it rolling or the most efficient way of setting in a sleeve. If you don't know how to crochet, here's a step by step guide to the basics.

Whether you want to crochet an edging or a complete item, you cannot crochet until you have a 'loop' on your hook. To start, you can either a) insert your hook into the fabric, card, leather, knitting or anything else that takes your fancy OR b) make a slip knot.

How you hold your hook doesn't matter, but the loop has to go past the shaped part of the hook head on to the stem, or the tension will not be correct. If you've never crocheted before, try holding the hook like a pen, which should feel comfortable since most people are used to writing.

The yarn has to glide through the fingers in an uninterrupted flow. (See Fig. 1.) One way is to wrap the yarn round two fingers instead of just the little finger which prevents it from being gripped too tightly.

Unlike knitting, crochet stitches vary in height. Chains are made to 'lift' the hook at the beginning of the row.

When working into a fabric, insert the hook through the material, collect the yarn and pull through to the front. The hook has a loop over it through which crochet stitches can be made. (See Fig. 2.)

Alternatively make a slip knot. Ideally make the slip knot so that the loop tightens from the tail end.

With the loop on the hook, chains can be made either for a foundation chain or to 'lift' the hook from the fabric.

There are basically only three stitches in crochet, chain, double crochet and treble. All other stitches are variations.

Figure 1: Holding the yarn.

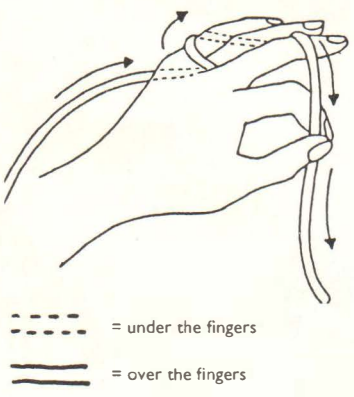
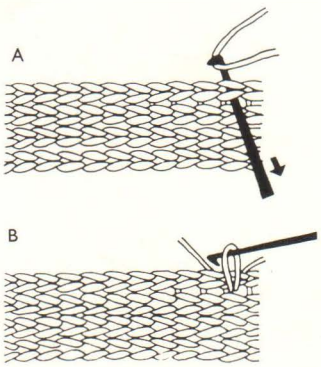


Figure 2: Working the fabric.



CHAIN

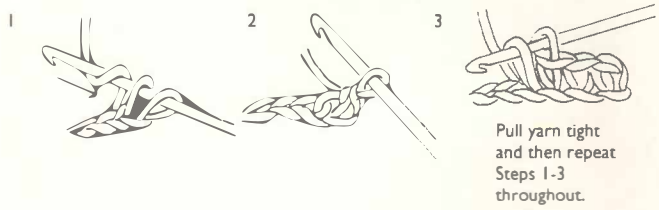
Place yarn over hook (yoh) and pull through loop already on hook – 1 chain (ch) made. Continue in the same way until the required number of chains has been made.

Figure 3

DOUBLE CROCHET

One chain is needed at the beginning of the row and is counted as the first stitch. Insert hook into next stitch (or fabric), yarn over hook (yoh), pull through to front of work (2 loops on hook), yarn over hook (yoh), pull through both loops – 1 double crochet (dc) made. (See Fig. 4.) This is a good stitch for edging a raw knitted edge.

Figure 4



SLIP STITCH

Is worked like a dc but smaller. Therefore it doesn't need any turning chain and is rarely used without other stitches. Insert hook into work, yarn over hook (yoh), pull through to front *AND* loop already on hook – 1 slip stitch (ss) made. (See Fig. 5.) This is a good stitch for joining two knitted pieces together.

Figure 5

CRAB STITCH

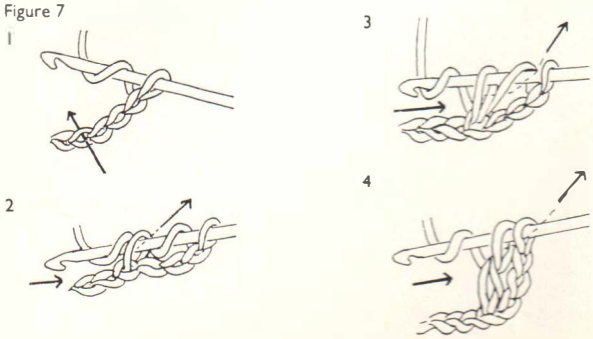
Another variation of double crochet is the Crab stitch, sometimes known as corded edge, rope stitch, etc. This is a double crochet stitch worked in the opposite direction. Right-handed people work crochet from right to left. For right-handed people the Crab stitch is worked from left to right. Insert hook into next stitch on the right, drop the hook on to the yarn (not yoh) and pull through to the front tilting the hook to ensure *TWO* loops are on hook, twist hook back to normal working position, yoh, pull through both loops – 1 Crab stitch made. (See Fig. 6.)

Figure 6

TREBLE

Three chains are needed to lift the hook for this taller and most common of all crochet stitches, yoh *BEFORE* inserting hook into work, yoh, pull through to front (giving three loops on hook), * yoh, pull through two loops, repeat from * once leaving one loop on hook – 1 treble (tr) made. (See Fig. 7.)

Figure 7



A Mary Dowse Original

GIVE YOURSELF A TREAT

This fabulous party dress designed by Mary Dowse that is interesting to knit as well as a certain winner to wear!

It takes Mary's wonderful eye for colour to mix the contrasts of the skirt and underline them with a froth of orange net... and if you are thinking "It's too young for me", think again, as there is a version for larger sizes.

The skirt is in coloured drive lace or release stitch. It is knitted in three colour double jacquard with all the stitches on the main bed taken off or released every few rows to give the laddered lacy effect. The original was knitted in 2/30's Acrylic yarn and lurex for the skirt and Hobby for the tiny bodice. A pattern is available for this style to size 16 and in a softer sleeved version for larger sizes. All pattern details are for both Japanese and Pfaff machines. Price £2.50 post free.

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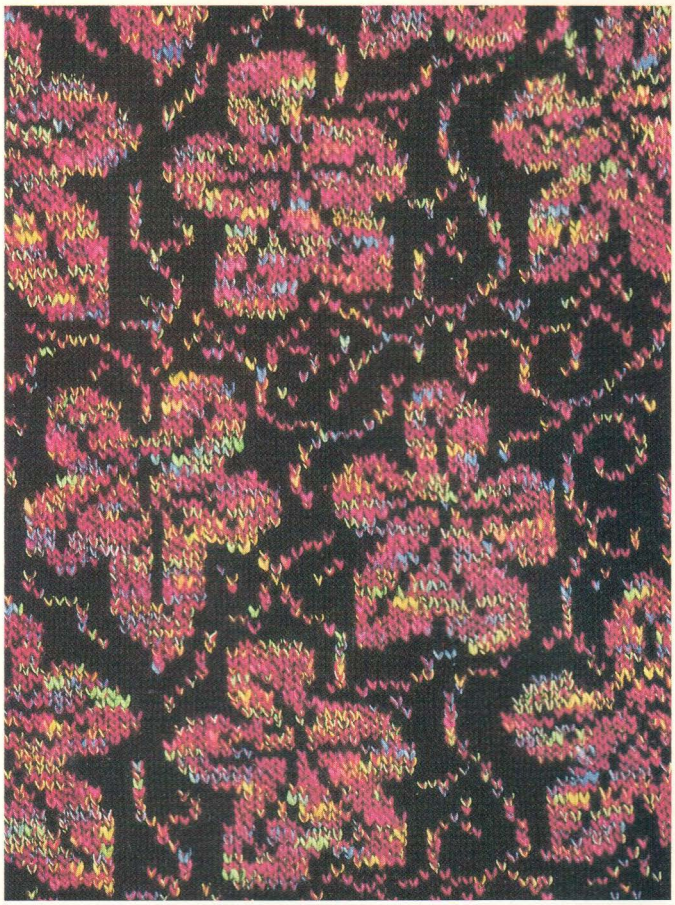
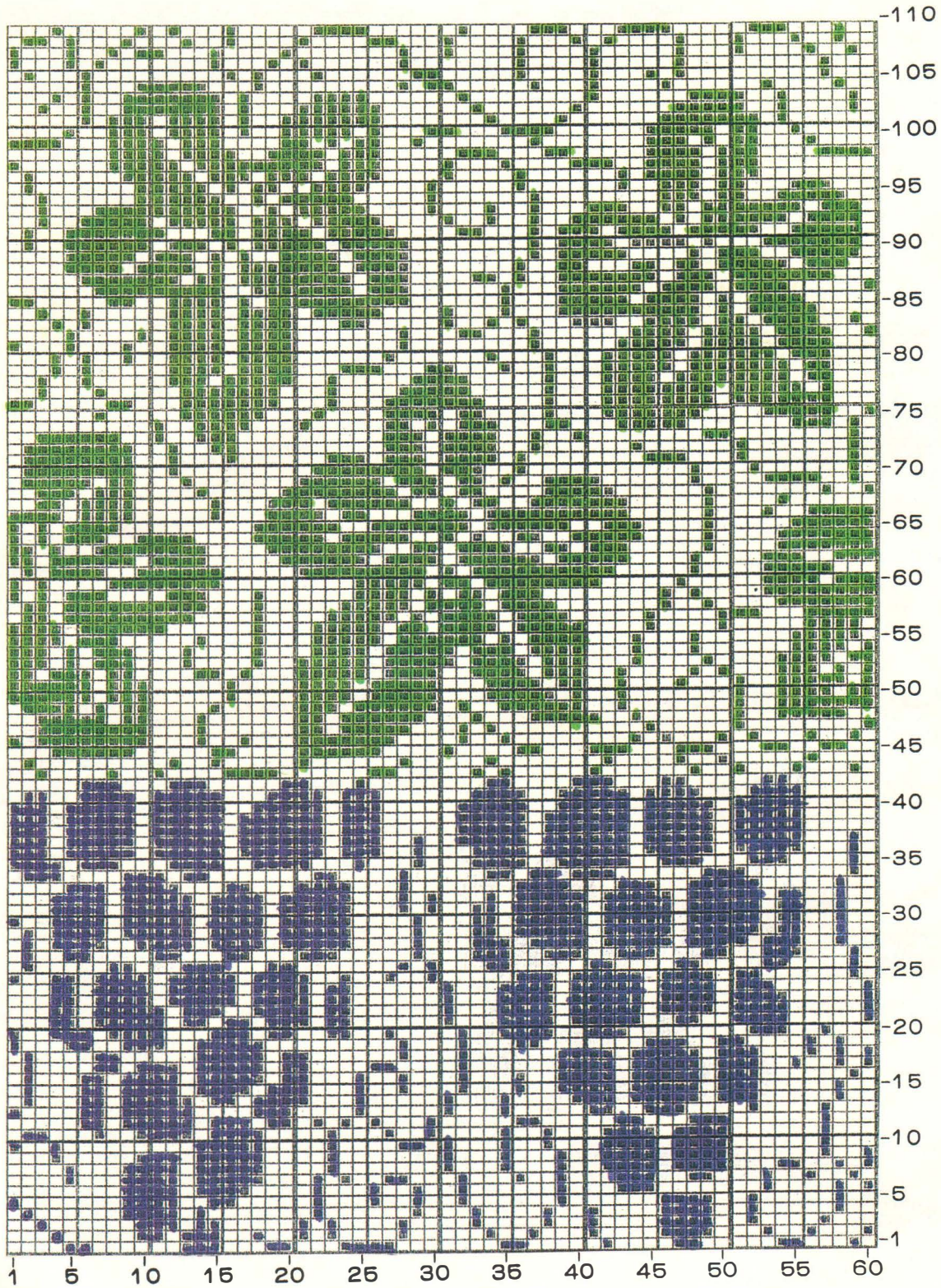
PICTURE KNITTING

SUMMER VINE

Whilst producing this design I couldn't help thinking what a perfect sweater it would make for an amateur wine maker; so if you have an enthusiast in your family, why not give it a try.

Wendy Phillips





For my bumper crop of grapes I used three shades of purple, with the darkest colour at the top giving the impression of shadow caused by the vine leaves. For the leaves themselves I used two shades of green. If you want small bunches of grapes, knit only to row 25, for medium sized bunches knit to row 33.

For a touch of humour I added a ladybird, which is very simple to make. Push up twelve needles and, using tension 3, knit six rows in bright red and four rows in black. Remove stitches on to a length of yarn, draw up and secure. Now using red yarn, draw up the cast-on edge. Form into a rounded ladybird shape by padding with a small amount of matching waste yarn. Using black yarn, stitch a straight line down the centre back and then put one or two spots on each side. Using white yarn stitch a small eye on each side of the head. Finally, position your ladybird and secure firmly, stitching all round, to the knitted fabric.

For my second sample I simply knitted the two rows of leaves continuously but, for extra effect, used a variegated yarn. This is the perfect subject for fancy yarns and if you have any you might experiment with slubbed and fluffy yarns also. Don't forget, your pattern doesn't have to contrast strongly with the background and two different tones of the same colour will give you a very attractive and subtle effect.

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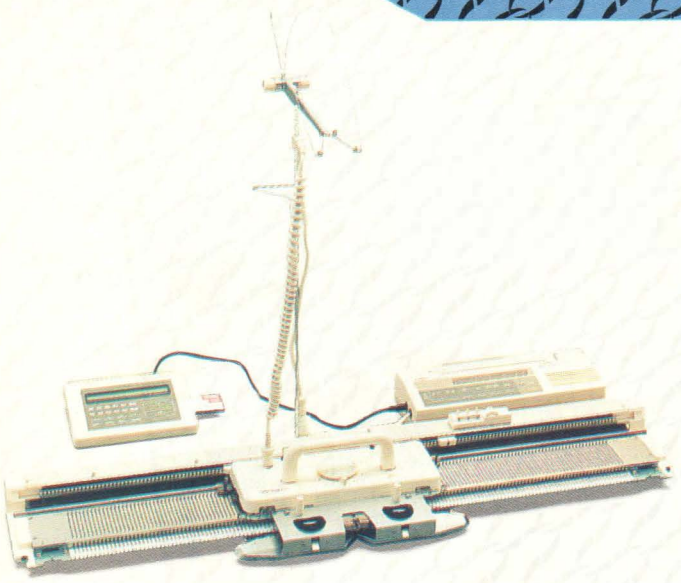
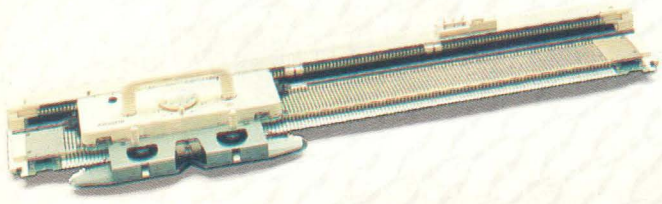


SK 890 *Chunky gauge*
Knits Mohair, Aran, Chunky



SK 860 *Double Knitting gauge*
Knits 4 ply, DK, Aran, Mohair

SK 840 *Standard gauge*
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SK 830 *Fine gauge*
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THE INTARSIA CARRIAGE

A frequent comment one hears in machine knitting circles is that large numbers of knitting machines end up permanently under the bed. Judging by the number of knitters who say to me, with reference to the intarsia carriage, 'Oh! I've got one of those but I never use it', there must be a lot of intarsia carriages under beds as well!

Liz Norton

If this is where yours is, get it out, dust it off and let's see if we can get it into use.

In this and next month's articles I shall be writing about the basics of knitting intarsia with both the manual intarsia carriage (AG20) and the built-in intarsia facility on the Silver Reed 600 and 700 models and also the electronic intarsia carriage (AG50). The AG20 intarsia carriage can be used with both standard gauge punchcard and electronic machines. (There are also versions for the LK150, 100 and chunky punchcard and electronic machines.) The electronic AG50 intarsia carriage is for the standard gauge electronics only (to use it to its full extent, a Design Controller is required as well).

I have referred to the AG20 as a manual intarsia carriage because it is not connected in any way to the machine's patterning mechanism and the knitter has to decide which needles knit in which colour and lay the yarns in by hand. The electronic intarsia carriage is connected to the electronic patterning system and selects the needles for the different colours. The knitter still has to lay the yarn across the selected needles by hand though, you're not relieved of all the work yet!

This month I'm writing about the AG20 intarsia carriage and the built-in facility on the 600 and 700 models. Next month I'll be moving on to the AG50 carriage.

Knitting intarsia isn't difficult, though it can be a bit fiddly and does need manual dexterity on the part of the knitter. However, manual dexterity can be acquired with patience and practice.

As with any knitting technique that is new to you, start with a simple example and work up to the more complicated. When teaching intarsia in class I get my pupils to start by knitting four vertical columns in four colours, each column about twenty stitches wide. This way you can concentrate on the yarn and forget about following design charts for the time being.

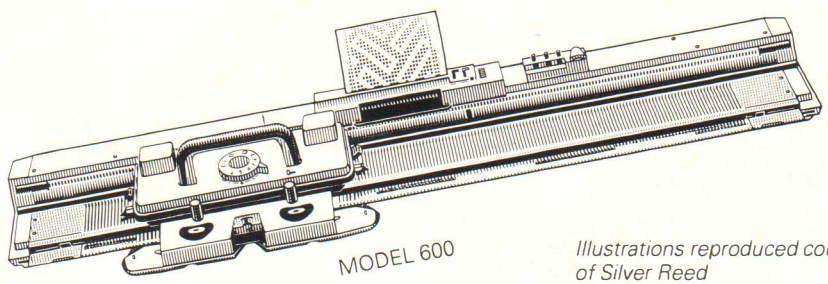
The next part of the article is an exercise to be done at your machine.

Using your main carriage, cast on and knit about thirty rows, to get the knitting established on the machine. Break the yarn and, on all machines except the 600 and 700, remove the main carriage and replace with the intarsia carriage. Make sure all the needles are in working position and pass the intarsia carriage across the needles once. They are brought to the upper working (C) position. This is the position the needles are always in during intarsia knitting.

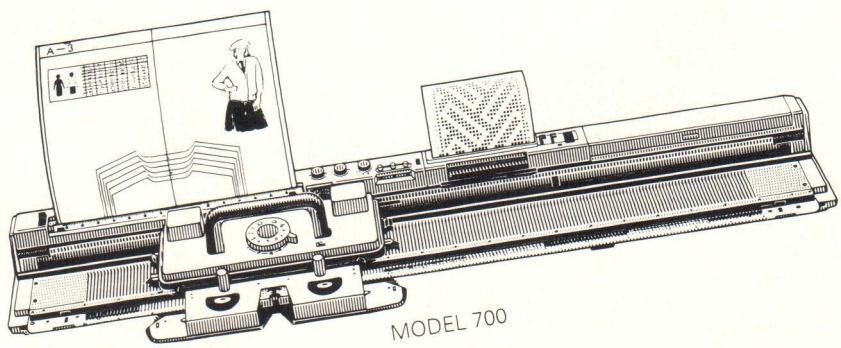
The Silver Reed 600 and 700 models achieve the same effect using the main carriage. First, insert the intarsia punchcard. This is a short, totally blank, card, supplied with the basic pack. It is inserted into the card reader and locked in position. It remains locked throughout the intarsia knitting. Release the carriage, using the carriage release switch and pass the carriage across to memorise the card. Shut the carriage and set it for intarsia. That is, put the intarsia levers forward on 2 (the side levers should be back on ▷) and position the latch guides, one at either side of the sinker plate. The cam lever is set to slip. Pass the carriage across and the needles will be moved to the intarsia position.

With the needles in the intarsia position, the yarns can be laid across them. For the simple beginner's exercise of knitting vertical columns, you can use cones of yarn. Place the cones on the floor below the machine, in the order you want to knit them in. Decide how many stitches will be knitted in each colour. To knit vertical columns you knit each row in exactly the same way.

Lay the yarns over the needles, starting at the same side as the carriage. Make sure the latches remain open and that the yarn is ON the latches, not BEHIND them. Pass the carriage across; the row is knitted and the needles returned to the intarsia position ready for the yarn to be laid in for the next row. Again, start from the side nearest the carriage. This time, as you change from one yarn to the next, bring the second yarn from behind and around the first yarn. If you don't do this, when knitting vertical columns as you are now, you will have four separate pieces of knitting, just



Illustrations reproduced courtesy of Silver Reed



Silver Reed 600 and 700 machines have a built-in intarsia facility

52▶

joined at the bottom to the thirty rows you started with! With a more complex pattern this wouldn't happen, but you would still get small holes.

Wrapping the yarns like this means that they twist around each other, between the machine and the cone. After knitting the next row they should be 'untwisted'.

Points to watch when knitting intarsia are: one, before laying the yarn on the needles, make sure all latches are open and two, after laying the yarns in and before knitting, make sure every needle has yarn on it. It's very easy to miss the first needle in the row, or the first needle when changing colour.

On the 600 and 700 models I found I was continually dropping the last stitch of the row. Close inspection of the knitting action showed that the sinker plate tended to guide the yarn away from the needle. I solved the problem by pushing the needle back far enough for the latch to close (trapping the yarn), before knitting the row. The needle must be pushed back far enough for the butt of the needle to avoid the intarsia mechanism (just behind the intarsia levers) on the side of the carriage.

Knitting vertical columns like this is simple. It gets more complicated when knitting a proper design. For a proper design you need to use small balls of yarn instead of cones and, even when wrapping correctly at the edges of each block of colour, the balls become tangled. They don't twist on one row and 'untwist' on the next, as the cones did when knitting the vertical columns. This doesn't mean you're doing something wrong. I think it's because the balls are very lightweight. As you knit, they just bounce around getting in a tangle. The answer is to stop every few rows and untangle them. If your knitting movements are correct, you'll find it is relatively easy to do this even if they do look a mess! Perhaps we should do what Kaffe Fassett tells hand-knitters to do with complex multi-coloured patterns – use very short lengths of yarn, even if it does mean a few more ends to sew in.

Once you've mastered the knitting of intarsia, you need to give some thought as to how you incorporate it into a garment. With most intarsia designs, the design is only part of the garment. This leaves large parts that are plain stocking stitch, which can be knitted with the main carriage. Even the same piece of knitting may be knitted partly with the intarsia carriage and partly with the main carriage. So you need to give some thought to tensions. Laying in the yarn by hand affects the tension, so even if you're using your main carriage to knit the intarsia, you need to knit a tension swatch in intarsia, as well as a stocking stitch swatch. Ideally, the tensions (that is, the number of stitches and rows per ten centimetres) obtained with each carriage (or method of knitting) should match. In practice, you may not be able to do this, but you must match the number of stitches per ten centimetres even if the rows don't match. Having worked out the tension dial settings needed to match the stitch tensions, knit a swatch partly in intarsia and partly in stocking stitch and make sure there isn't a visible line where the change from one to the other takes place.

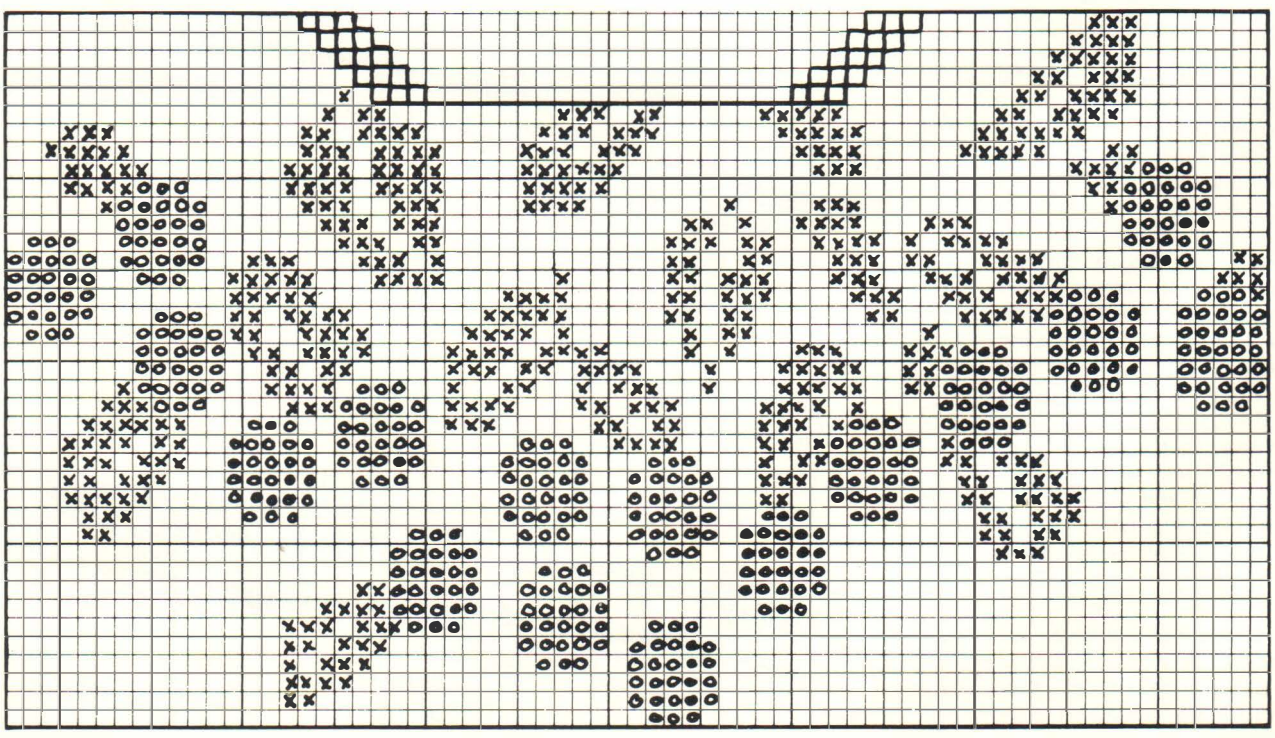
Of course, if your row tensions don't match, you must allow for this as you knit the garment. The easiest way to do this is to use your Knit Radar and enter the appropriate row tension as you start knitting with each carriage.

Following the intarsia chart can also cause problems. I like to rule horizontal and vertical lines on the chart every five rows and stitches. I number these and it helps me relate the chart to the row counter and to the numbers on the needlebed. Before you number the vertical lines, you must of course know where you are going to position the pattern on the needlebed.

Finally, I find it helps to cover up the part of the pattern on the chart I haven't yet knitted, but leave exposed the rows I HAVE knitted (and, of course, the row I'm ABOUT to knit!). I like to relate the row I'm laying in to the row I've just knitted. For example, some blocks of colour may be exactly the same as the previous row, some may be just one or two stitches wider at each side. If you can see this by looking at the chart, it can make laying the yarns in much easier. Of course, you need to double check your position by the needle numbers fairly frequently as well, or you can end up making cumulative errors!

Intarsia knitting is not, of course, quick. But I find handling the yarns very satisfying and I tend to find myself saying 'I'll just knit one more row', until three hours later I suddenly realise I'm very tired, thirsty and hungry.

FOOTNOTE; Ann Kite's Open Learning Video Course No.3 gives comprehensive instruction on intarsia.



This attractive intarsia design decorated the neckline of a child's jumper in our February '93 issue

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8 SWEATER WITH ZIG-ZAG EDGING

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Spectrum Linaria.
1 x 500g cone in White (MY).

GARMENT WEIGHT

Finished garment in first size weighs 350g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit bust 87 [92, 97-102] cm, 34 [36, 38-40] in.
Actual size 123 [133, 143] cm, 48 1/2 [52 1/2, 56 1/2] in.
Length to shoulder 66 [69, 72] cm, 26 [27, 28 1/2] in.
Sleeve seam 47 cm, 18 1/2 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

27 stitches and 39 rows to 10 cm, 4 in measured over tucked pattern (tension dial approximately 10).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

TUCKED PATTERN

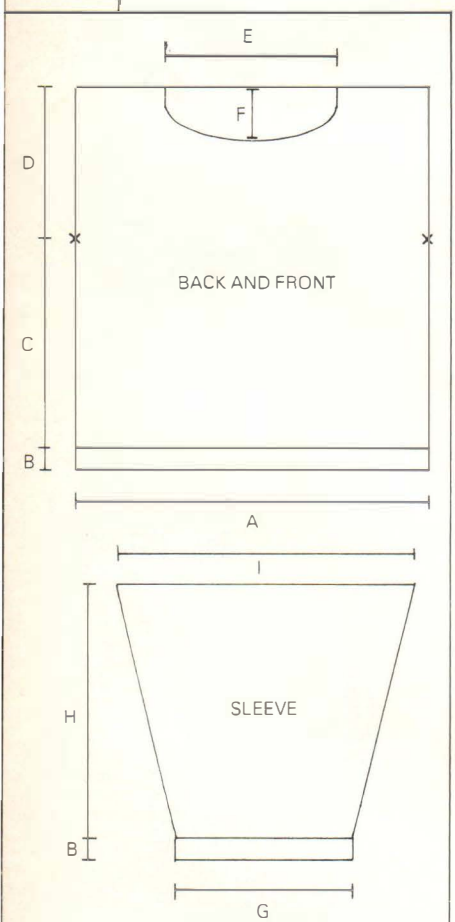
K 8 rows. Push alt Ns to HP, K 2 rows. Push Ns from HP to UWP. These 10 rows form pattern.

TRIANGLES

Push 15 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 2 rows. Using a 3 prong transfer tool, dec 1 st at each end of next and every foll alt row until 5 sts rem, K 1 row. Using a 2 prong transfer tool, dec 1 st at each end of next row, K 1 row. Using a single prong transfer tool, dec 1 st at each end of next row, K 1 row. Fasten off rem st.

BACK

K 12 [13, 14] triangles. Push 168 [182, 196] Ns at centre to WP. With carriage at right and P side facing, replace each triangle on to 14 Ns. Set RC at 000. Using MT and WY, cont in tucked patt. K 144 [156, 168] rows. Place marker at each end *. K 102 rows. RC shows 246 [258, 270]. Push 43 [50, 57] Ns at left and right to HP. Using WY, K a few rows in st st over rem 82 sts and release from machine. Push 43 [50, 57] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push 43 [50, 57] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.



A = 62 [67, 72.5] cm
B = 3 cm
C = 37 [40, 43] cm
D = 26 cm
E = 30 cm
F = 9 cm
G = 31 cm
H = 44 cm
I = 51.5 cm

FRONT

Work as for back to *. K 66 rows. 36 rows less have been worked to shoulder than on back.

SHAPE NECK

Push 104 [111, 118] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next row. Dec 1 st at neck edge of every row until 54 [61, 68] sts rem, then on every foll alt row until 43 [50, 57] sts rem. K 6 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 40 Ns at right bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

SLEEVES

K 6 triangles. Push 84 Ns at centre to WP with carriage at right and P side facing, replace each triangle on to 14 Ns. Set RC at 000. Using MT and MY, cont in tucked patt. Shape sides by inc 1 st (3 sts in) at each end of every 6th row until there are 140 sts. K 4 rows. RC shows 172. Cast off.

TO JOIN RIGHT SHOULDER

Push 43 [50, 57] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.

NECKBAND

Push 192 Ns to WP. With K side facing, pick up 192 sts around neck edge and place on to Ns. Set RC at 000. Using MT–2 and MY, K 1 row. Transfer sts for 1x1 rib. Using MT–4/MT–4, K 20 rows. Transfer sts for st st. Using MT–2, K 1 row. Using WY, K a few rows and release from machine.

TO JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Set in sleeves between markers. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Using the latch tool, trim the edges of all triangles with crochet loops. Join MY to edge of work. Crochet a chain and catch to triangle at approx 0.75 cm intervals with a sl st to form loops as shown.

9 MAN'S STRIPED FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Yeoman Panama 4-ply.
1 x 500g cone in Black (MC).
1 x 500g cone in White (C).

GARMENT WEIGHT

Finished garment in second size weighs 600g.

The fibre content of this yarn is 50% Cotton, 50% Acrylic. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 0UD.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 10.

MEASUREMENTS

To fit chest 97-102 [107-112] cm, 38-40 [42-44] in.
Actual size 105 [120] cm, 41½ [47½] in.
Length to shoulder 69.5 [72] cm, 27½ [28½] in.
Sleeve seam 51 [52.5] cm, 20 [20½] in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

32 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle patt (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

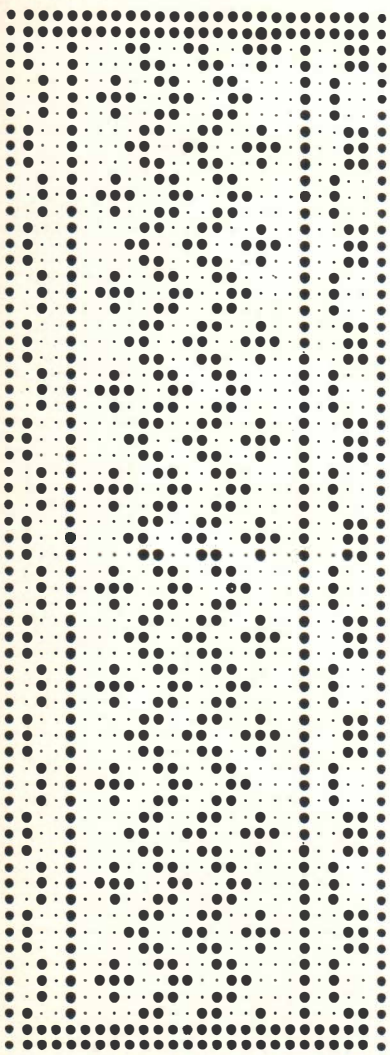
We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until card is a suitable length for knitting.

BACK

With carriage at right and using MC, cast on 170 [194] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 3 rows. Using C, K 2 rows. Using MC, K 31 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Set RC at 000 *. Using MT, K 212 [220] rows.

SHAPE NECK

Note patt row on card. Using nylon cord, K 103 [115] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 55 [67] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over 36 Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle. Finish to correspond with first side, reversing shapings.



PUNCHCARD CHART

FRONT

Work as for back to *. K 188 [196] rows. 32 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 95 [107] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 55 [67] sts rem. K 8 rows. Cast off. With carriage at right, unravel nylon cord over 20 Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle. Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right and using MC, cast on 90 [96] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 3 rows. Using C, K 2 rows. Using MC, K 25 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Set RC at 000. Using MT, K 4 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 160 [172] sts. K 17 [11] rows. RC shows 158 [164]. Cast off.

NECKBAND

Join right shoulder seam. Push 168 Ns to WP. With K side facing, pick up 98 sts around front neck edge and 70 sts around back neck edge and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT–5/MT–5, K 18 rows. Using C, K 2 rows. Using MC, K 12 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

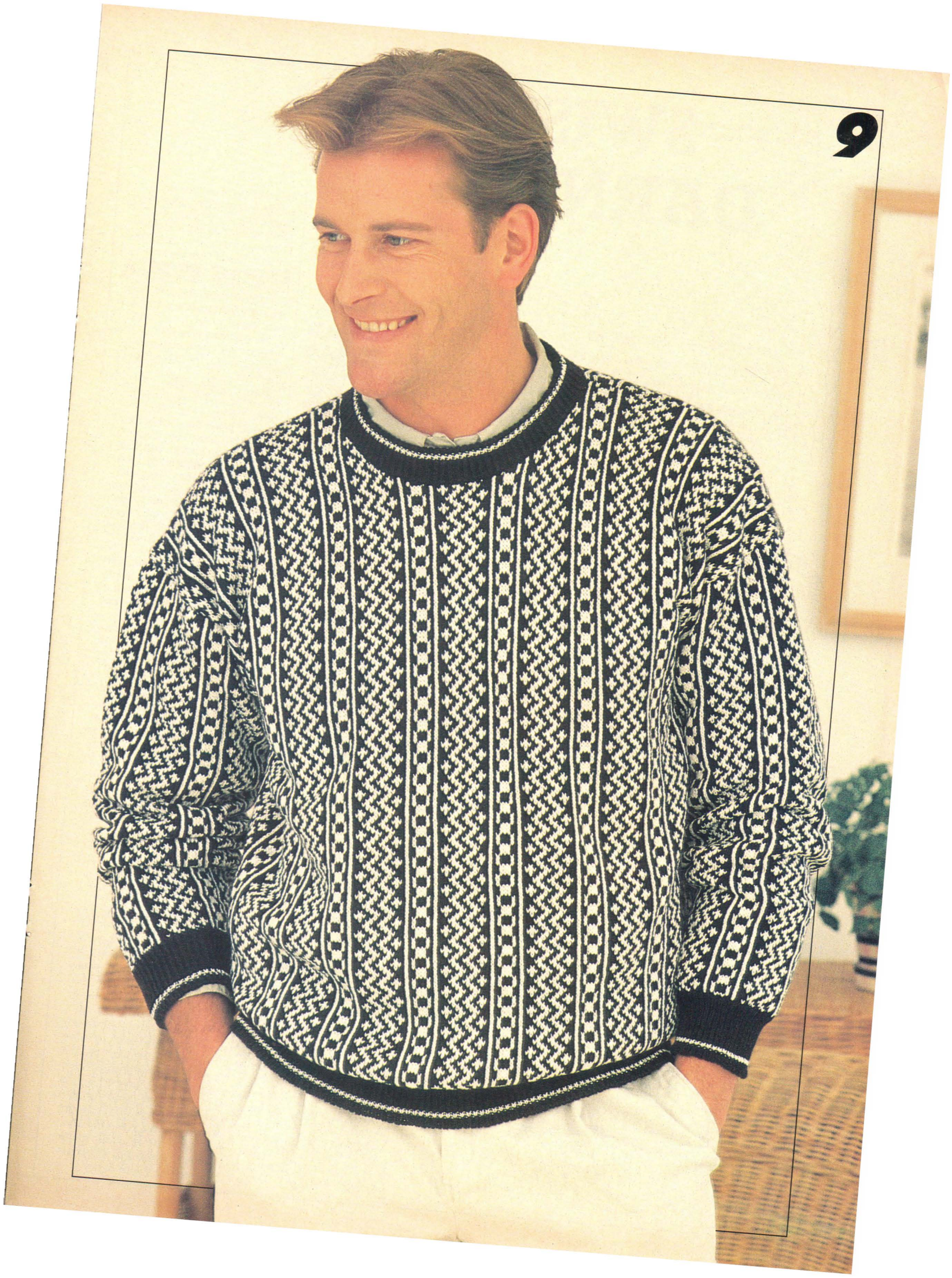
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

59▶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SWISS DARNING

Fig 1

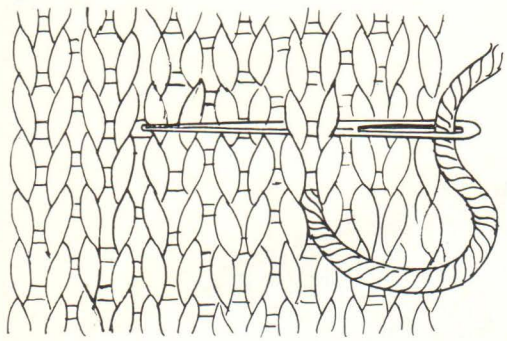


Fig 2

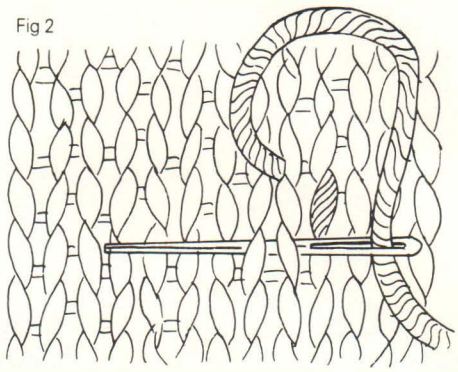


Fig 3

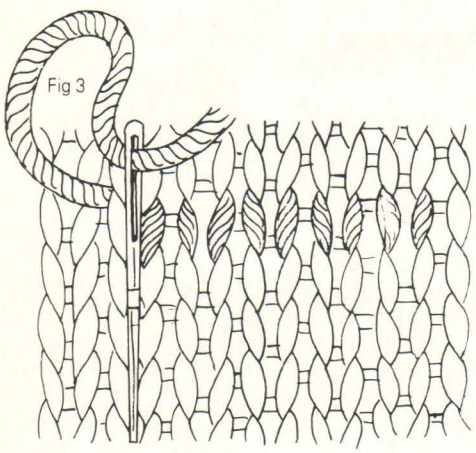
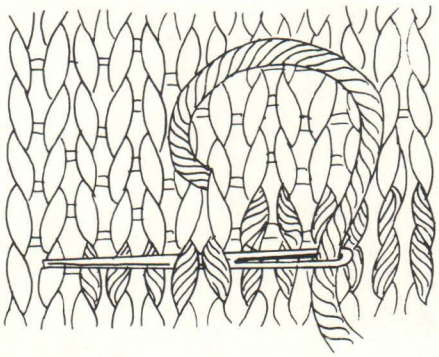


Fig 4



This method of embroidery is a simple way of adding decoration to your knitting. Small areas, finishing touches and a few stitches in a different type of yarn are easy to add once the knitting is completed. Many of our patterns feature Swiss darning so, if you have had any doubts, here is a step-by-step guide to just how easy it is.

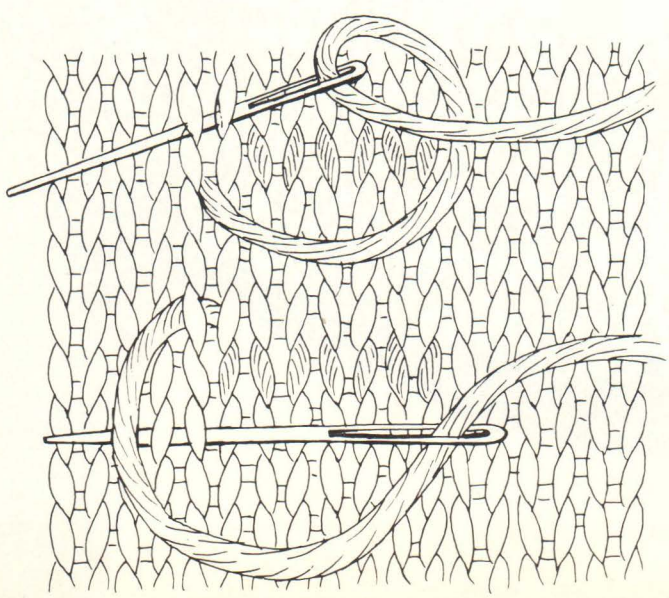
Using a tapestry needle threaded with the embroidery colour, begin at the top right of the motif.

Row 1: Bring needle from back to front of work through the stitch *below* the first stitch to be worked. Insert the needle from right to left under both loops of the stitch just *above* it and draw the thread through (Fig.1). Insert needle again in the lower stitch and bring it out in the next stitch to the left (Fig.2). Repeat for each stitch to be embroidered and after last stitch of row, bring needle up through stitch below instead of stitch to left (Fig.3).

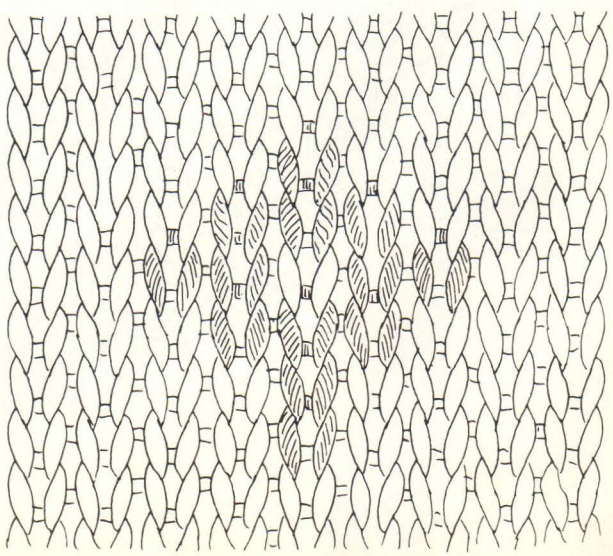
Row 2: Turn the work round and work again from right to left. Insert needle from right to left under both loops of stitch below and draw the thread through. Insert needle again in stitch above and bring it out through the next stitch at the left (Fig.4). After the last stitch of the row, bring the needle up through the stitch above. Turn work again and repeat the two rows continuously.

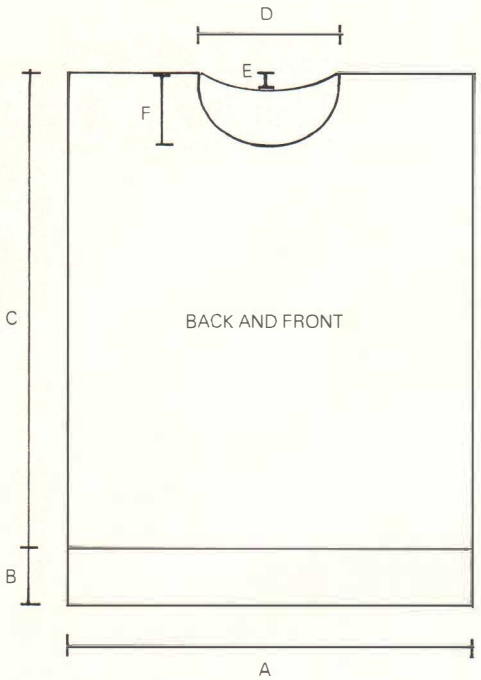
To work vertical lines, begin at the top and after each stitch, bring the needle up through the stitch below for the following one.

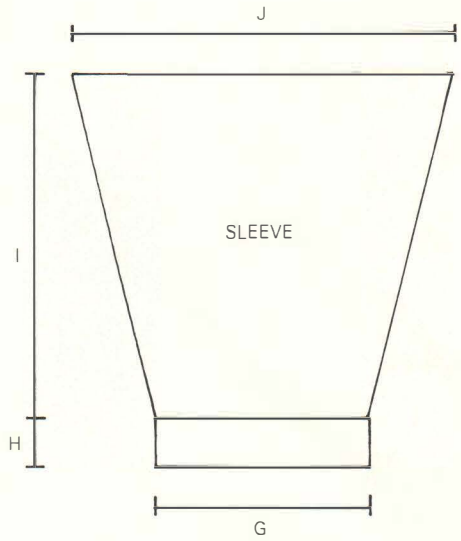
The flow of work



A Swiss darned motif







A = 53 [60.5] cm
B = 7 cm
C = 62.5 [65] cm
D = 19 cm
E = 2 cm
F = 9 cm
G = 28 [30] cm
H = 6 cm
I = 45 [46.5] cm
J = 50 [53.5] cm

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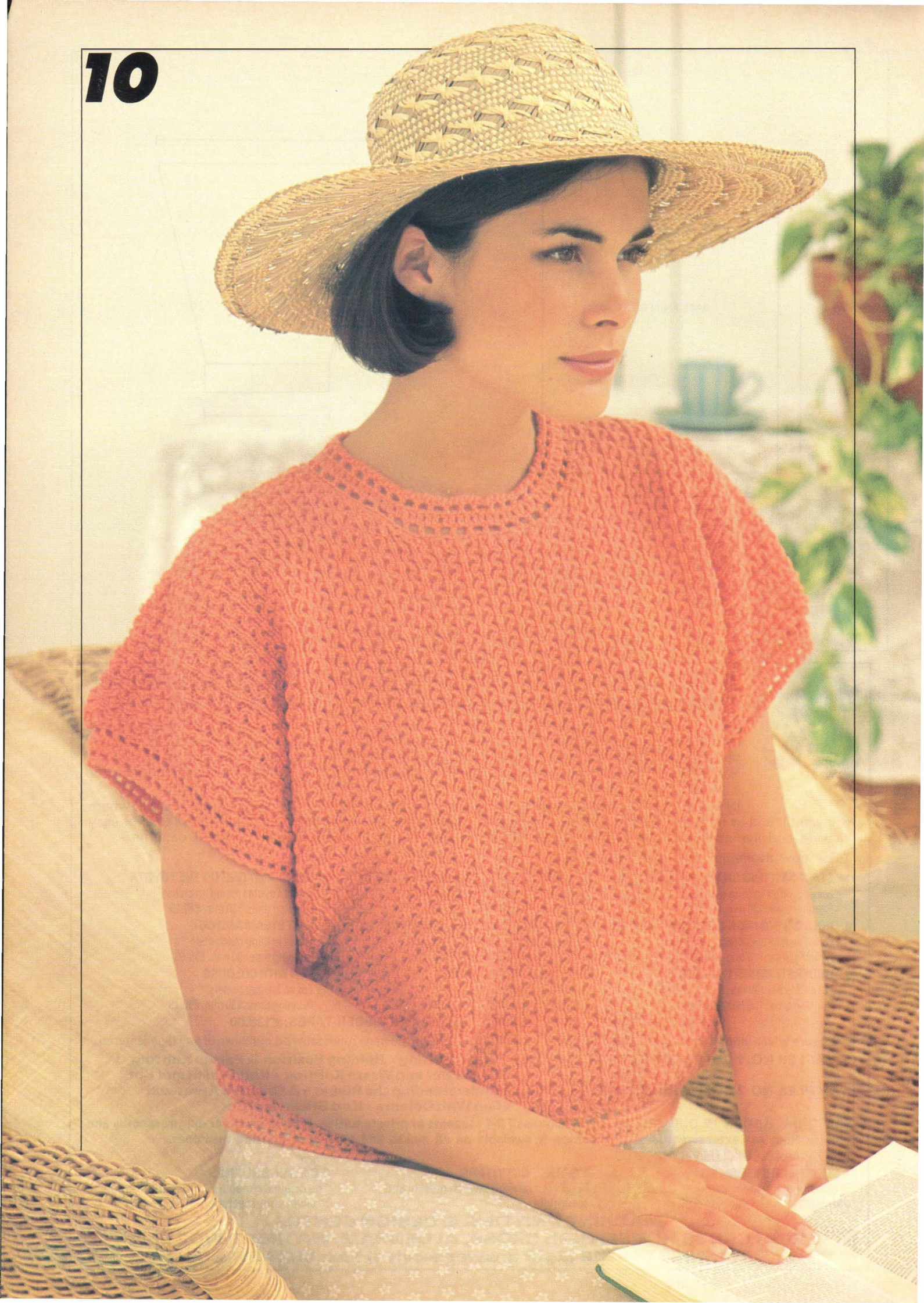

10

10 TEXTURED TOP WITH CROCHET

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic and E6000 machines.

MATERIALS

Direct 4-ply.
1 x 500g cone in Tangerine (MY).
2.5 mm crochet hook.

GARMENT WEIGHT

Finished garment in second size weighs 260g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Direct Knitting and Sewing Supplies, Jacquard House, Attercliffe Road, Sheffield, South Yorkshire.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 92 [94, 100, 105] cm, 36 [37, 39 1/2, 41 1/2] in.
Length to back shoulder without crochet 45 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

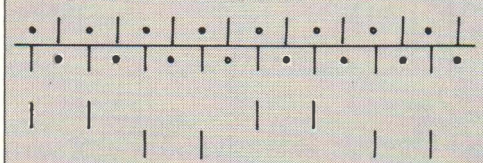
30 stitches and 67 rows to 10 cm, 4 in measured over pattern (Stitch size approximately 5/5).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
Remember to put a pusher into the blocking rail for every stitch decreased on front bed and to bring a pusher from blocking rail for every stitch increased on front bed.

MACHINES WITHOUT DECO



MACHINES WITH DECO
Arrange pushers in WP under every front bed N in WP. Put card holder in centre of needlebed. Insert card into card holder and set to 0. Programme card with deco and clip deco to lock. Set lock on N/AX and deco on 2.

E6000 MACHINES

Cast on 1. Knit Tech 148. Set lock on N/KX.

BACK

Handle up. Orange or blue strippers. Set up 140 [144, 152, 160] Ns on each bed at centre in WP. Arrange Ns for 1x1 rib. (E6000 – Use cast on 1.) Set lock on N/N and stitch size to 2/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 4/4, K 3 rows. Set lock on N/N, K 1 row. Set RC at 000. Set stitch size to 5/5. Cont in patt, K 134 rows.

SHAPE CAP SLEEVE

Shape sides by inc 1 st at each end of next and every foll 4th row until there are 148 [152, 160, 168] sts. K 3 rows. RC shows 150. Cast on 5 sts at beg of next 2 rows. 158 [162, 170, 178] sts *. K 150 rows. RC shows 302. Place a marker at each side of centre 54 sts. Cast off.

FRONT

Work as for back to *. K 104 rows. RC shows 256.

SHAPE NECK

(Machines with deco – Note row number in window of card holder. E6000 – Note RC number on console.) Using a length of MY, cast off centre 26 sts and return pushers under these Ns to blocking rail. Note position of pushers and Ns at left. Transfer sts at left on to decker combs and return pushers under these Ns to blocking rail. Cont on rem sts for first side. Set RC at 000. (Remember to return pushers to blocking rail when dec.) K 2 rows. Dec 1 st at neck edge of next and every foll 3rd row until 52 [54, 58, 62] sts rem. K 20 rows. RC shows 62. Cast off. Return pushers to blocking rail. Arrange Ns at left as noted. Replace sts from decker combs on to Ns. Arrange pushers under Ns in WP on front bed as noted.
(Machines with deco – Turn card to noted number. Programme card with deco and clip deco to lock. Set deco on 2. E6000 – Return to noted row on console.) Finish to correspond with first side, reversing shapings.

PRESSING

With wrong side facing, pin out both pieces to measurements given. Spray with water or cover with a damp cloth and allow to dry.

MAKING UP

Join shoulder and side seams.

NECK EDGING

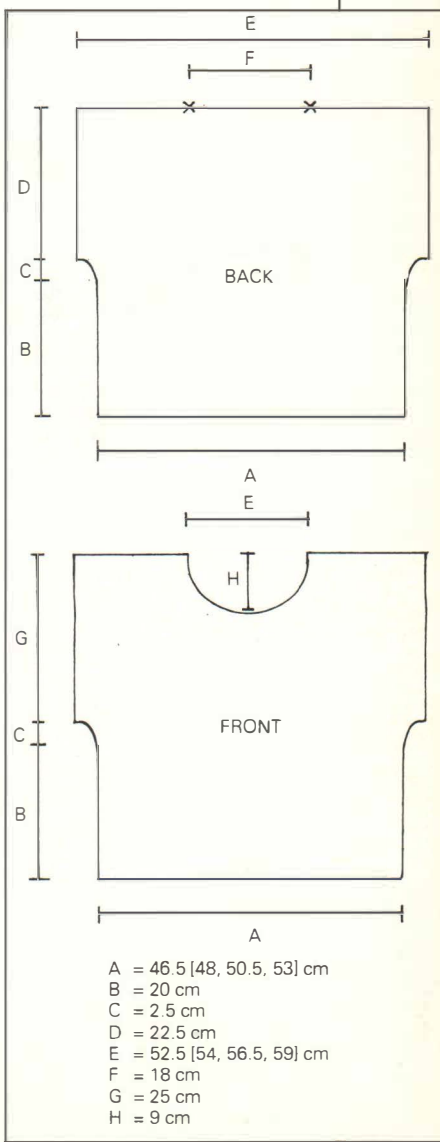
Round 1: With wrong side facing and using 2.5 mm crochet hook, join in MY to left shoulder seam with a sl st, make 1 ch to count as first st, then work 90 dc evenly around neck edge. Join with a sl st into first ch at start of round. Turn work.
Round 2: Make 4 ch, * miss next st, work 1 tr in next st, make 1 ch. Rep from * to end. Join with a sl st to 3rd of 4 ch at beg of round. Turn work.
Round 3: Make 3 ch, work 1 tr in each tr and 1 tr in each loop to end. Join with a sl st to 3rd of 3 ch at start of round. Turn work.
Round 4: As round 2 but do not turn work at end.
Round 5: With right side facing and working from left to right, make 1 dc in each st to end, (crab st). Join with a sl st and fasten off.

SLEEVE EDGING

Work as for neck edging making 82 dc on first round.

LOWER EDGING

Work as for neck edging making 156 [162, 170, 178] dc on first round.



A = 46.5 [48, 50.5, 53] cm
B = 20 cm
C = 2.5 cm
D = 22.5 cm
E = 52.5 [54, 56.5, 59] cm
F = 18 cm
G = 25 cm
H = 9 cm

63▶

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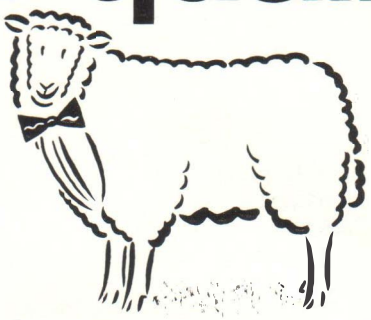

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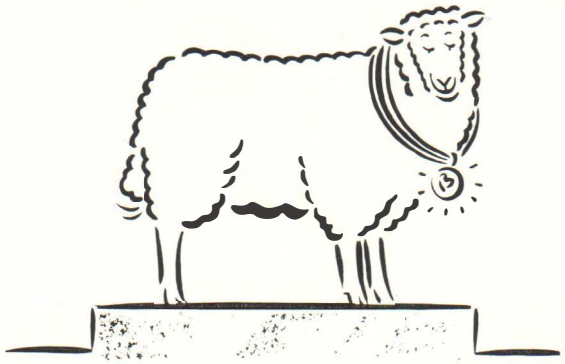

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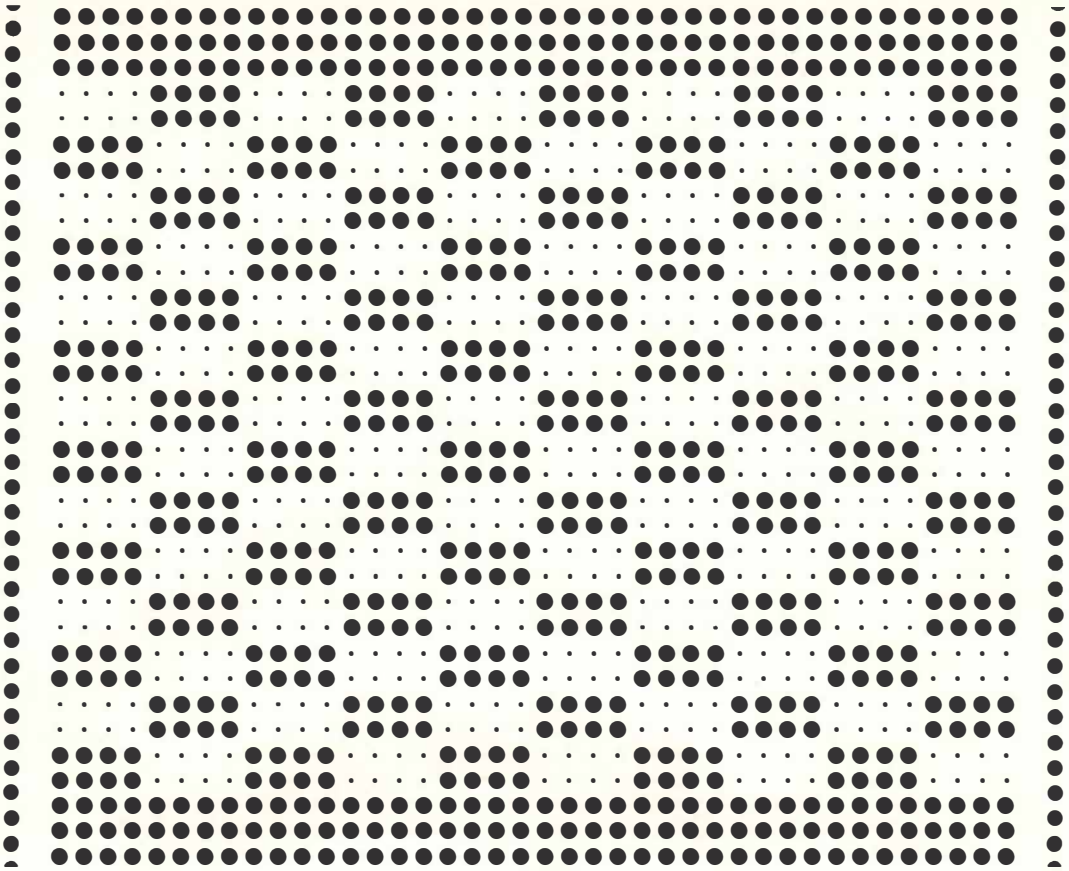

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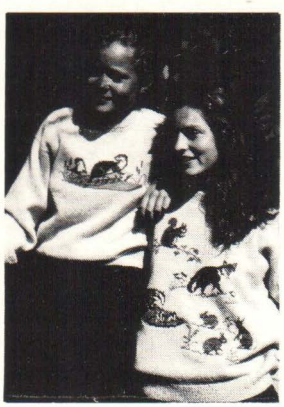

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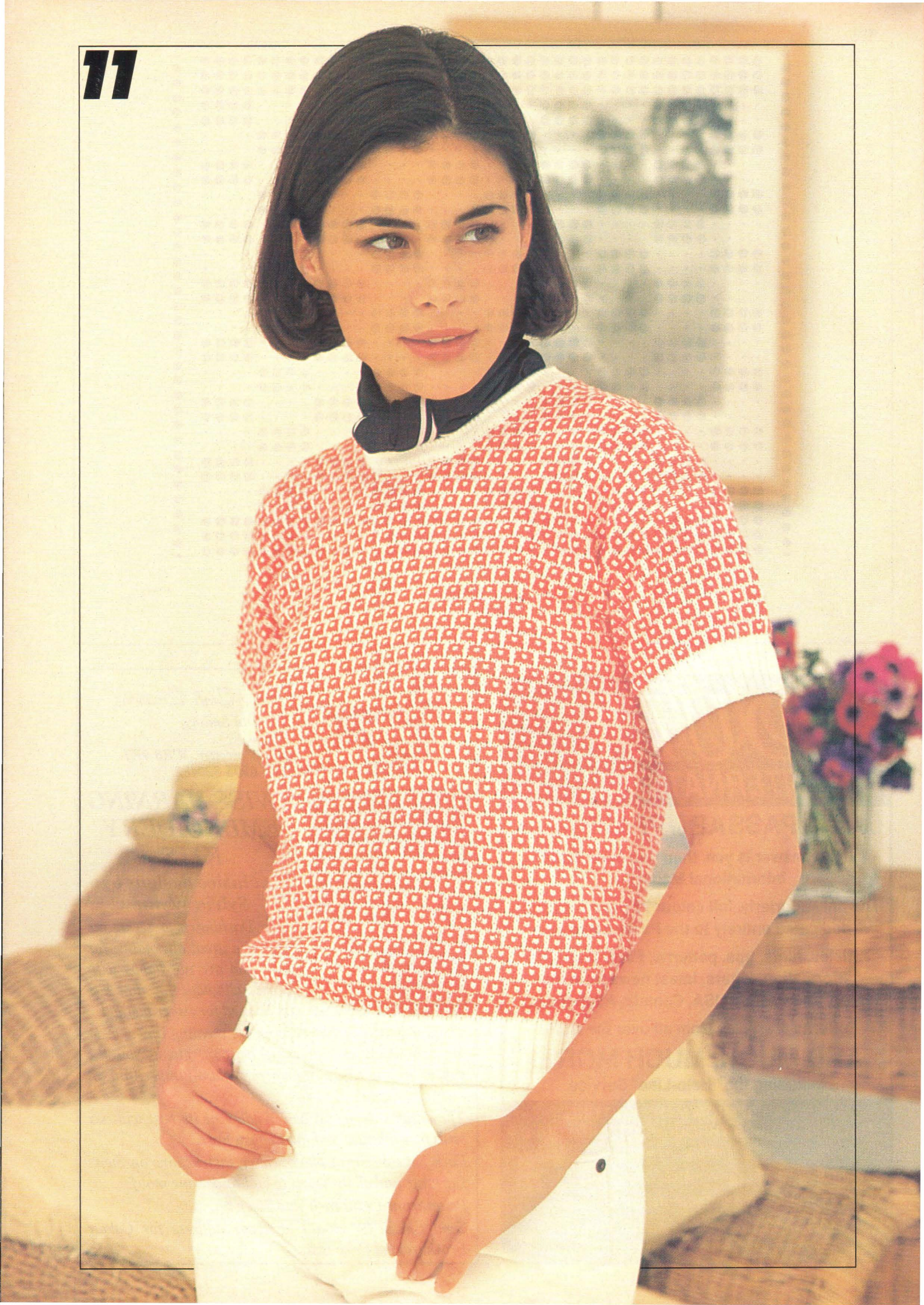


11 TOP IN COTTON

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 80 machines with Deco and E6000 machines.

MATERIALS

Bramwell Montana.
1 x 320g cone in White (MC).
1 x 320g cone in Geranium (C).

GARMENT WEIGHT

Finished garment in first size weighs 300g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- F. W. Bramwell & Co., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 6.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 97 [107, 117] cm, 38 [42, 46] in.
Length to shoulder 53 [55, 57.5] cm, 21 [21 1/2, 22 1/2] in.
Sleeve seam 13 cm, 5 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

50 stitches to 20 cm and 100 rows to 14 cm, measured over pattern (E6000 Pattern 1034, Tech 131). Set lock on GX/AX←, deco on ◒ 2.
Using 2 strands of MC, K 2 rows. Using 2 strands of C, K 2 rows. (Stitch size approximately 5). Steam before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

Duo 80 Users – Punch card as shown before starting to knit. Repeat the eight-row pattern throughout card. (E6000 – Pattern A is 1034, Tech 131, cast on 4).
Remember to put a pusher into the blocking rail for every stitch decreased.
For the purpose of this pattern, RC means the RC on the lock not on the console, unless otherwise stated.
The fabric has not been pressed, only steamed, to preserve the texture of the tuck stitch.
Use two strands of MC or C together throughout.

BACK

Handle down. Orange strippers. Set up 122 [134, 156] Ns on each bed at centre in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram I. (E6000 – Use cast on 4.) Set lock on N/N and stitch size to 2 1/2/2 1/2. Using MC, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Rack one full turn to the right. Transfer end st on back bed to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 3 1/2/3 1/2. K 27 rows. Transfer all sts to front bed. Inc 1 st at each end. 124 [136, 148] sts. Arrange pushers under every front bed N in WP. Put card holder in centre of needlebed. Insert card into card holder and set to 0. Programme card with deco and clip deco to lock. Black strippers. (E6000 – Pattern A). Set RC at 000. Set lock on GX/AX←, deco on ◒ 2 and stitch size to 5. Cont in stripes of 2 rows MC and 2 rows C. K 200 [216, 232] rows. Place marker at each end *. Set RC at 000. K 144 rows. Place marker at each side of centre 40 sts. Cast off loosely.

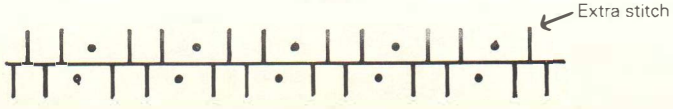
FRONT

Work as for back to *. Set RC at 000. K 88 rows.

SHAPE NECK

Note row number in window of card holder (E6000 – Note RC number on console). Using a length of MC, cast off centre 16 sts and return pushers under these Ns to blocking rail. Transfer sts at left to corresponding Ns on back bed. Return pushers under these Ns to blocking rail. Cont on rem sts for first side. Set RC at 000. (Remember to return pushers to blocking rail when dec.) Dec 1 st at neck edge on every 4th row until 42 [48, 54] sts rem. K 8 rows. RC shows 56. Cast off loosely. Return pushers to blocking rail. Transfer sts from back bed to their original Ns on front bed. Arrange pushers under every front bed N in WP. Turn card to noted number. Programme card with deco and clip deco to lock. (E6000 – Return to noted row on console.) Finish to correspond with first side, reversing shapings.

DIAGRAM I



SLEEVES

Handle down. Orange strippers. Set up 98 Ns on each bed at centre in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram I. (E6000 – Use cast on 4.) Set lock on N/N and stitch size to 2 1/2/2 1/2. Using MC, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Rack one full turn to the right. Transfer end st on back bed to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 3 1/2/3 1/2, K 21 rows. Transfer all sts to front bed. Inc 1 st at each end. 100 sts. Arrange pushers under every front bed N in WP. Insert card into card holder and set to 0. Programme card with deco and clip deco to lock. Black strippers. (E6000 – Pattern A.) Set RC at 000. Set lock on GX/AX←, deco on ◒ 2 and stitch size to 5. Cont in stripes of 2 rows MC and 2 rows C. K 64 rows. Cast off loosely.

NECKBAND

Handle down. Orange strippers. Set up 118 Ns on each bed for full needle rib. Set lock on N/N and stitch size to 2 1/2/2 1/2. Using MC, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set RC at 000. Set stitch size to 3 1/2/3 1/2, K 2 rows. Black strippers. Set stitch size to 3 3/4/3 3/4, K 2 rows. Set stitch size to 4/4, K 2 rows. Set stitch

67 ▶

DUOMATIC UPDATE

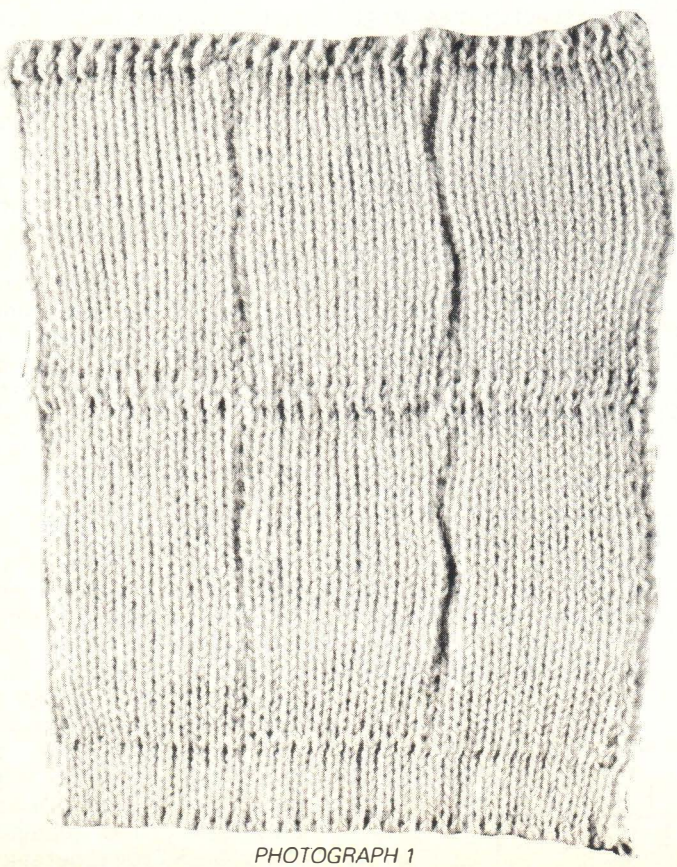
QUILTING

Do you and your family want to keep warm this winter? Yes, yes I know that it is only July and that the summer has hardly begun but I have decided to be really organised well ahead this year. I am going to plan my Christmas presents by the beginning of September and I thought that you might care to do the same. By doing this I can, perhaps, avoid putting little 'IOU one sweater' notes into the Christmas stockings.

Hazel Duignan

What really started me thinking along these lines was a chat with an old knitting friend who said 'Do you remember all those padded jackets we knitted, I wonder if it could be done on the E6000?' I did indeed remember and thought that I might be able to think of a way to translate the method to the E6000. After a few false starts I found the way, I just needed to cheat the computer a bit by using a single bed technique for double bed work.

I will give the method for both the earlier Duo 5 and Duo 80 as well as the E6000. You will need some three-ply yarn, or two ends of 2/30 would do very well. You will also need some padding. I prefer to use polyester toy filling but some people like polyester wadding, cut into shapes to fit the little pockets in the knitted fabric. Whichever you prefer, please do not use too much or you will finish up looking like the Michelin tyre man and I am sure that you would not like that.



PHOTOGRAPH 1

I am using 11 stitches and 68 rows for each pocket plus two 'closing' rows. So each of my pockets is thirty-four rows in height plus the two closing rows. Remember, if you want to alter the height of each pocket you will need to knit an extra two rows of the pattern to get one extra row in height, just as you do on tubular knitting. When calculating the number of stitches to cast on, you will need enough for the number of pockets you need plus one extra at each end to close the first and last pocket in the row. Each row of pockets can vary in depth and also in the width of each pocket if you wish.

The usual tension piece is not much use for calculating the size of a garment in this fabric. I usually use a tension piece three pockets wide and two pockets deep as shown in photograph 1. Sometimes I cheat a bit and use my tension piece as a patch pocket on the finished garment. Although both beds are being used, you will need black strippers and a stitch size suitable for knitting stocking stitch. Start with either a tubular hem or a two by one rib. I have started with a tubular hem.

METHOD FOR THE DUO 5 OR DUO 80

Push up 35 needles on each bed as for full needle rib. Handle down, orange strippers. Set lock to N/N, stitch size $2\frac{1}{2}/2\frac{1}{2}$, knit 1 row. Set lock to CX/CX, stitch size $3\frac{1}{2}/3\frac{1}{2}$, knit 2 rows. Change to black strippers. Increase stitch size to $4\frac{1}{4}/4\frac{1}{4}$, knit 14 more rows. Change to orange strippers. Set lock to N/N, stitch size 4/4, knit 1 row. Arrange pushers as Diagram 1. RC at 000. * Handle up. Change to black strippers as soon as possible, usually after the first two rows. Set lock to BX←/BX←, stitch size $4\frac{1}{2}/4\frac{1}{2}$, knit to RC 68. Drop the front bed and insert padding into each pocket. Push up the front bed. Handle down, orange strippers (see notes at end of article). Set lock to N/N and knit 2 rows *. Repeat from * to * for each row of pockets required.

If you find that you forgot to put the handle down for the two X/N rows, it would be better to knit with the handle down all the time rather than damage the needles.

METHOD FOR THE E6000

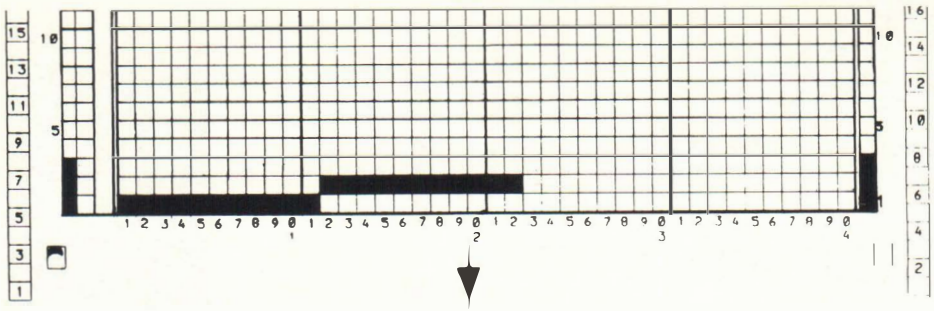
Prog		ENT
Erase		ENT
Cast on	8	ENT
All St Patt		NO
St Patt A	Dot	ENT
Reader		Read Card
(self drawn as diagram)		
Alter		NO
Tech	171	
(this is used in modified form)		
Enlarge Position		NO
Test		NO
All St Patt		ENT
Form		NO
L needle	12–	ENT
Right needle	23	ENT
Start cast on		ENT

Cast on following instructions on console.

Use stitch size $2\frac{1}{2}/2\frac{1}{2}$ for the first row, stitch size $3\frac{1}{2}/3\frac{1}{2}$ for the next 2 rows and stitch size $4\frac{1}{4}/4\frac{1}{4}$ for the next 14 rows. Set lock to N/N, stitch size 4/4, knit 1 row. Stitch Pattern A.

Knit the two empty rows as usual, then arrange pushers on the back bed as diagram 2. Ensure that if the front bed pushers are in work the corresponding pushers on the back bed are also in work. If the front bed pushers are in rest then the corresponding pushers on the back bed are in rest.

* Handle up, black strippers. Set back lock to BX←. Stitch size $4\frac{1}{2}/4\frac{1}{2}$, knit 68 rows. Handle down, orange strippers. Set lock to N/N (leave the computer running



CARD FOR E6000

DIAGRAM 1
DIAGRAM FOR DUO 5 AND DUO 80 ONLY

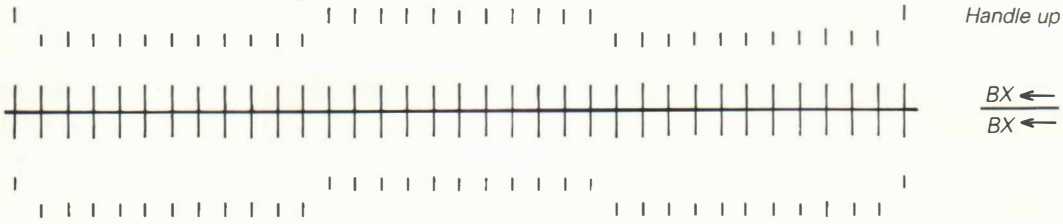
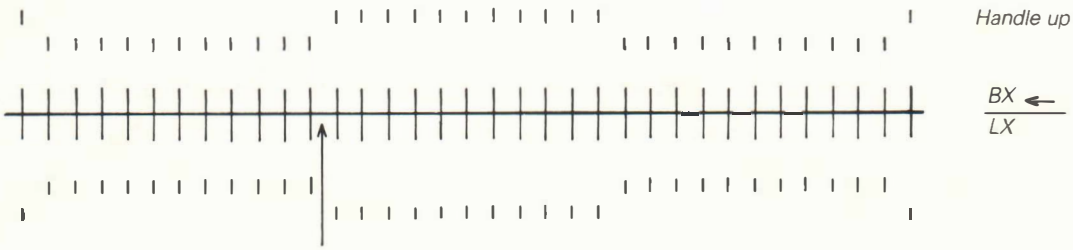


DIAGRAM 2
DIAGRAM FOR E6000 ONLY



68▶

◀65

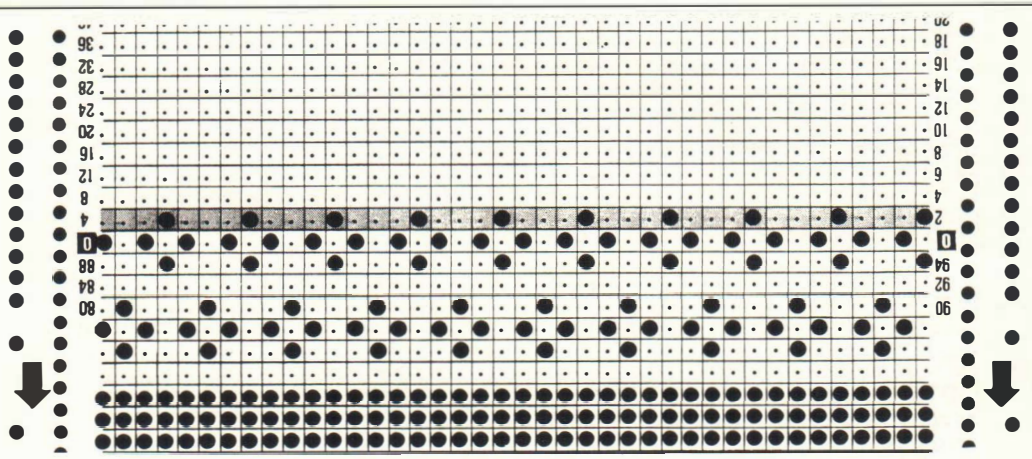
size to 4¼/4¼, K 2 rows. Set stitch size to 4½/4½, K 4 rows. Set stitch size to 4¾/4¾, K 4 rows. Set stitch size to 5/5, K 4 rows. RC shows 20. Either K a few rows in WY and release from machine or join on the machine using the Passap method.

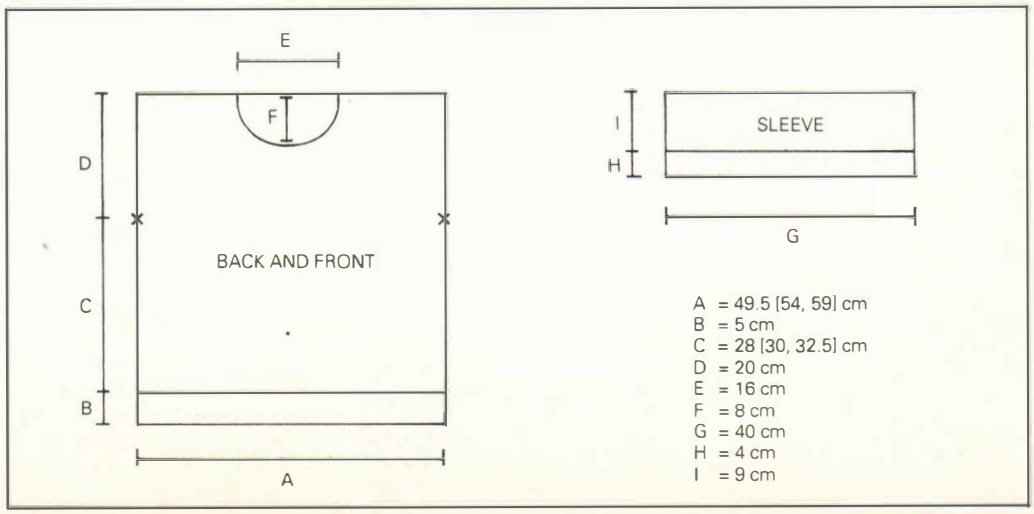
PRESSING

Pull all ribbed parts well to close up the ribs. I use a fine hand knitting needle threaded through the cast-on edge to do this. With wrong side facing, pin out all pieces to measurements given. Steam, omitting ribs.

MAKING UP

Join right shoulder seam. If you have not already used the Passap method for joining neckband, pin it into position. Unravelling WY as required, backstitch through open loops of last row worked in MC on the right side, slip st loops on the wrong side. Join left shoulder and neckband seam. Set in sleeves between markers. Join side and sleeve seams.





A = 49.5 [54, 59] cm
B = 5 cm
C = 28 [30, 32.5] cm
D = 20 cm
E = 16 cm
F = 8 cm
G = 40 cm
H = 4 cm
I = 9 cm

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PHOTOGRAPH 2

PASSAP SYSTEM:

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and the arrow key on the back bed depressed), knit 2 rows *. Repeat from * to * for each row of pockets required.

The sample shown in photograph 2 is knitted in the same way but I have used a 2x1 rib and then knitted the pattern using two rows main yarn and two rows contrast yarn. On the Duo 5 or Duo 80, the main yarn will knit the stitches which have pushers in rest position before you begin to knit. On the E6000 the main yarn will knit the stitches which have pushers in working position before you begin to knit.

If you are knitting with two ends of 2/30s, then it will probably be possible to leave the black strippers in position while you knit the two closing rows. Experiment carefully before you start your garment as some yarns will not stand up to two rows of full needle rib with black strippers.

If you want to try a piece of padded knitting before you begin a jacket then try a pram or cot blanket. Cast on and then start knitting pockets straightaway. Knit to required length, cast off and then finish the edge with either a knitted or crochet trim.

Now for a jacket or bodywarmer. My test piece measured 11 centimetres across three pockets and 12 centimetres over two pockets in height so I will use it to help you calculate a pattern.

Either draw a diagram with the required measurements written in or use one from a diagram in your size in a magazine (this one, of course). You will need plenty of ease as this is to be a jacket.

1. Decide how many stitches to cast on by dividing 55 by 11 and then multiply the answer by three (as your test piece is three pockets wide). My answer is that I need 15 pockets of 11 stitches each, plus two stitches for the row ends, which is 167 stitches to cast on and knit the welt.

2. Length to underarm is 42 centimetres, so 42 divided by 12 (height of test piece), multiplied by two is seven. Knit seven rows of complete pockets (420 rows).

3. Shaping. I have shaped two pockets width, just over seven centimetres, by one pocket height or six centimetres. I have 22 stitches to decrease over 68 rows. Decreasing one stitch every third row 22 times will give me

about the right measurements.

4. Another three rows of pockets after the shaping will give me the 24 centimetres I need for the armhole.

5. For the fronts I need seven pockets. They are knitted in the same way as the back to the end of the underarm shaping.

6. Our neck shaping works out to two pockets wide by one and a half pockets high. Set RC to 000. Knit half a pocket (RC 34). Drop the front bed, pad the half pocket at the neck edge. Cast off 11 stitches at the neck edge. Continue knitting, decreasing one stitch every 8th row 11 times (remember to pad the neck edge pocket after about six decreases).

This takes care of the body of the garment. A band of tubular knitting round the armhole edge, a doubled rib neckband and button and buttonhole bands will turn it into a body-warmer.

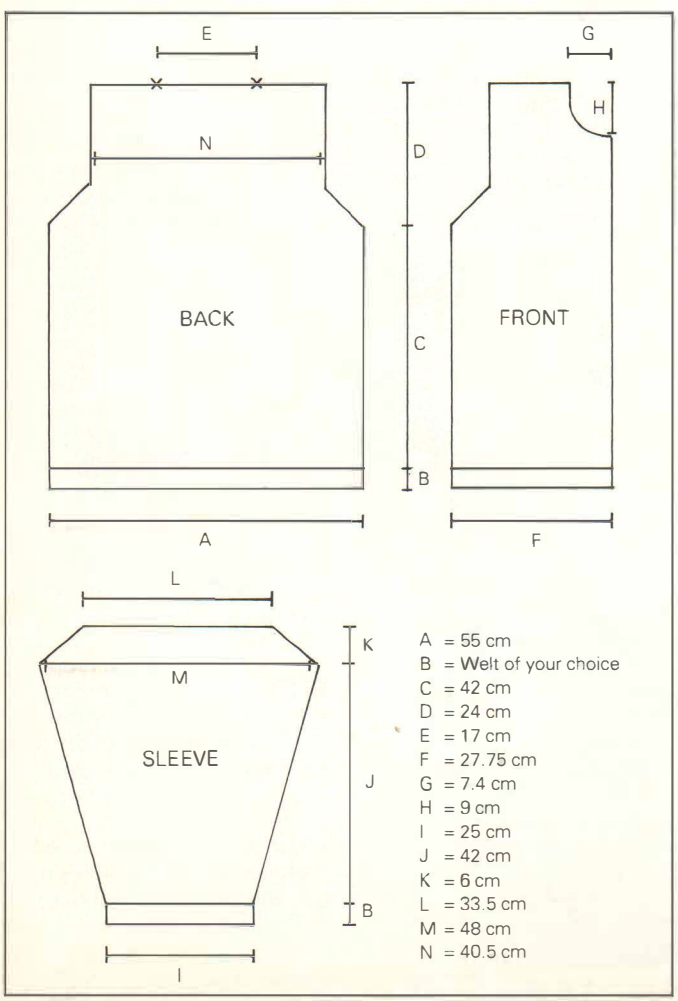
If you want a jacket then I suggest that you knit the sleeves using three ends of 2/30s in half Fisherman's rib. You can make the fronts half the width of the back by adding half a pocket at the centre front (you will have to cast this off when you start your neckline shaping). Then work one row of double crochet and one row of crab stitch along each front edge, which will give a nice firm edge for sewing in an open-ended zip.

As you can see, this is very much a DIY pattern. One of my ex-pupils knitted a jacket and padded knickerbockers to match. She looked wonderful but then she was a dancer with a sylph-like figure. I haven't seen her for a long time but if she is reading this, then 'Hello up there in Scotland'.

I nearly forgot to tell you about the best bit of making this jacket. Take a double ended bodkin, push it through the fabric into each pocket in turn and wiggle it about until the padding is nicely spread into the corners of each pocket. It takes some time to do but it is a lovely soothing occupation.

Well, I hope that you did not mind being reminded of the winter so early in the year. I cannot wait to knit myself a padded jacket and I shall turn my tension piece welt-side-up and sew it on as a patch pocket as I have done before.

Happy knitting.



A = 55 cm
B = Welt of your choice
C = 42 cm
D = 24 cm
E = 17 cm
F = 27.75 cm
G = 7.4 cm
H = 9 cm
I = 25 cm
J = 42 cm
K = 6 cm
L = 33.5 cm
M = 48 cm
N = 40.5 cm

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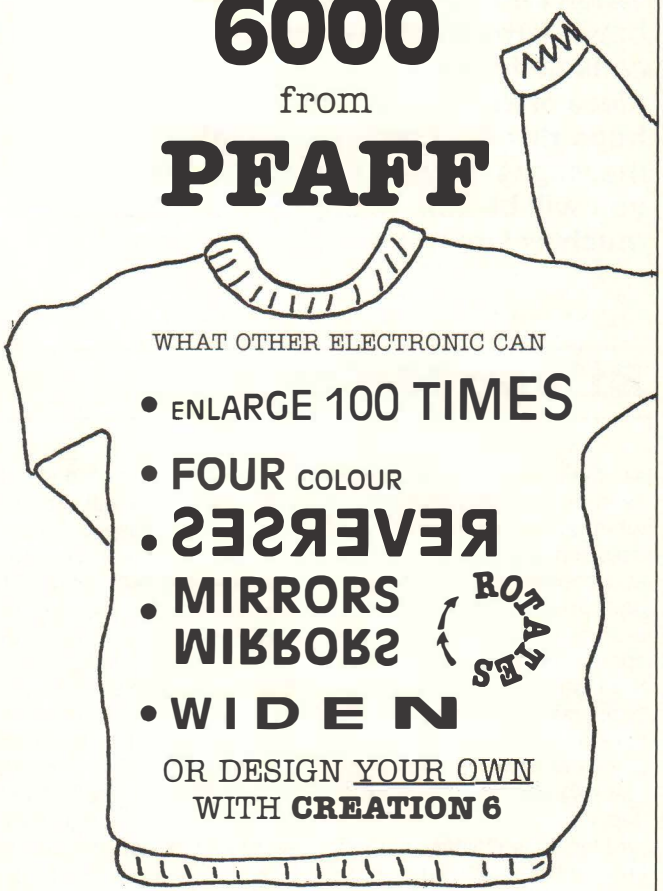

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WORKSHOP E6000

When I first had the E6000 I often felt bewildered by the words or symbols on the console for even the most straightforward piece of knitting. If you feel the same, I hope this new series will explain the messages on your console clearly so that you will be able to enjoy your E6000 as much as I do mine.

Eileen Metcalf

At the start the difficulties seemed insurmountable whether I wanted to change direction, make a single motif, add another pattern, move a pattern to left or right or enlarge it. So much time was spent finding the way around the instruction book that little time was left for knitting. If the console could have given me an overall view of the possibilities I would have been much happier as one of the main problems was that I didn't know where to find the appropriate bit of the program. With great nostalgia I looked back to the tea cups and swans on other electronics and the instruction manual for my electronic Passap became a much thumbed book before my machine was very old. I did not know anyone who owned an E6000 and hadn't time to go down to London for lessons. However, with practice and many errors the symbols began to mean something and I realised that the confusion had mainly arisen because there is such a vast range of patterning possibilities, far more than I had ever before encountered on a knitting machine. Once I had learned some of the language the excitement I had felt when the machine was delivered returned, has not left me yet and I cannot imagine that it ever will.

For those knitters who are still struggling and for those who wish to do advanced programming I shall endeavour to make the messages on the console clear over the next few months. From time to time I shall have to leave a part of the programming until a more appropriate time to deal with it. I hope you will bear with me on these occasions and wait for the right time to arrive.

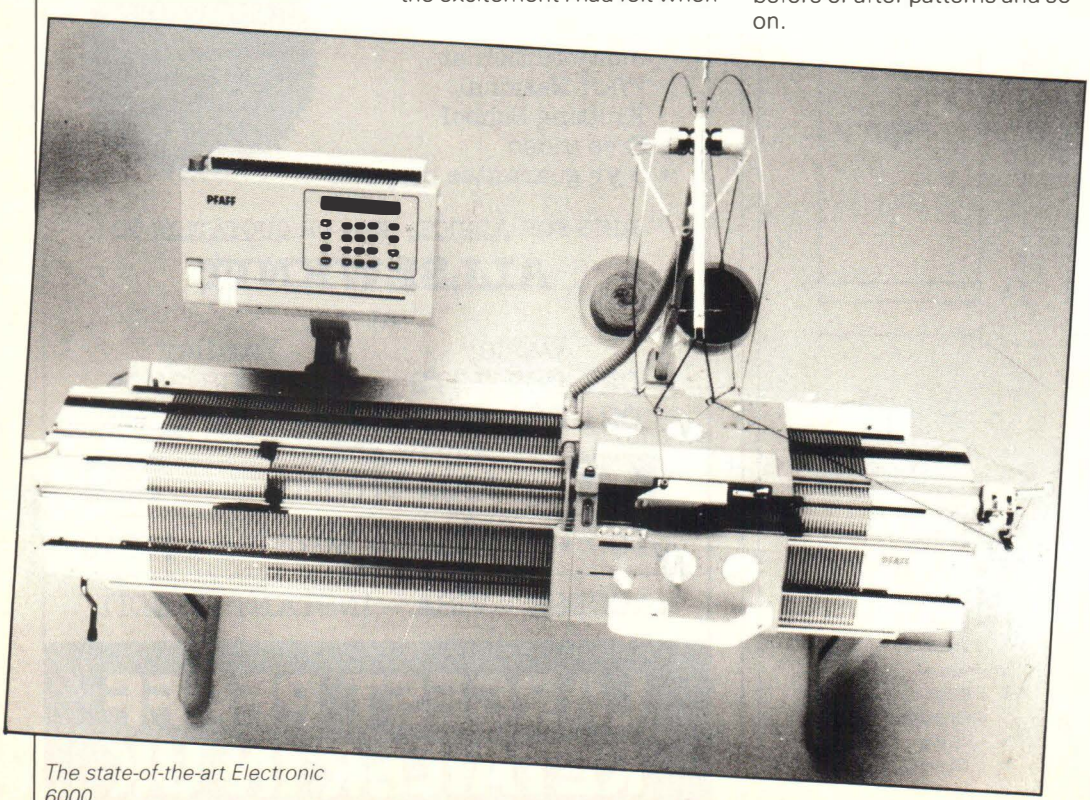
First of all let us look at the overall picture which I desperately needed but could not find when I began:-

Program
Cast On
Stitch Pattern A
Alter

This includes change of direction, colour reverse, 2/3/4 colour and adding one or more patterns.

Knitting Technique
Enlarge/Position

This includes enlarging, positioning, making a single motif, placing stitches between patterns, placing rows between patterns, knitting plain rows before or after patterns and so on.



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All stitch patterns
Test
Form
Cast on

If you sometimes become confused when you are programming, then write down the list above, with the answers you need, before you sit down at the machine.

Before a new owner of the E6000 can begin to use the machine for even the simplest piece of knitting he or she must understand what the E6000 is saying. The following is a list of some of the most common things which appear on the console. If you are a very new E6000 knitter say NO to Alter and NO to Enlarge/Position. If the console does not show PROG press the arrow key. Remember that Ent is the same as saying Yes.

PROG Do you want to program or have you something in there which you are going to use?

ERASE Do you want to erase or get rid of what is in the memory? Saying yes to this will not erase the built in E6000 patterns shown in the pattern book.

CAST ON Which cast on have you chosen? See pages 134/5/6 or 7. You will need to put in a number according to the rib or type of edge you need for your knitting.

ALL STITCH PATT Have you programmed all the stitch patterns?

STITCH PATT A (or B or C and so on) Press a number for the built-in patterns or dot and ENT to put in a reader card.

ALTER Do you want to alter the direction of the pattern or put another pattern above, at the side or on top of it? If you say No to Alter then you can jump to Knit Tech.

DIRECT Do you want to alter the direction of the pattern?

DIRECT OK Have you completed the direction changes or do you wish to alter it some more?

ADD Do you want to add another stitch pattern to the one you have just entered?

ADD WHAT Either enter a pattern number or dot and Ent for a reader sheet.

3 COL Are you working in three colours? If you are then the second pattern you entered will sit on top of the first but it will be knitted in the third colour.

COL. REV. Do you want to reverse the background and motif colours?

KNIT TECH Which knitting technique have you chosen? You will need to put in a number.

ENLARGE/POSITION Do you want to enlarge or change the position of the pattern or make it single motif? If you press Ent at this point you will meet many other possibilities not included in this list.

TEST Do you want to do a test piece of knitting for the FORM (using the built-in garment shapes)?

FORM Are you going to use the FORM or have you got your own pattern for the garment pieces?

L.ND –90 Put in the number of needles to the left of centre then a minus (–) sign. Then press Ent.

R.ND Put in the number of needles to the right of centre. You do not need any other sign. Then press Ent.

START CAST ON Are you going to begin with the cast on following the machine instructions?

START POS. The lock is in start position when the arrow on the front lock points exactly to the last grey plastic bit sticking up to the right of the last needle. NOTE:- Not the last working needle but the very last needle on the front bed.

CAST ON are you ready to begin the cast on? If you have already cast on your own way you can press the ABC button to start the pattern knitting right away.

_ _ _ SX or LX and so on Set the front lock to SX (you can only turn the pattern selector dial if the front lock is on N).

– – – GX or LX and so on Set the back lock to GX. Remember to set the arrow keys if they are shown. The diagram for the Knitting Technique which you have chosen will tell you how to set the pushers.

– – – PUSH Set the back bed pushers according to the diagram for the knitting technique in the instruction book.

R. EMPTY Knit to the left without yarn. You must go past the last working needle on the left.

Racking handle must be down.

Racking handle must be up.

ND _ _ _ Check the needles on the front bed and make sure there are pushers under each working needle. If some of the needles are not needed put them out of work and put their pushers out of work also.

COL 1. Pick up the main colour (Colour 1).

ST SIZE Set the stitch size on both locks.

STRIP O Insert the Orange Strippers.

STRIP B Insert the Black Strippers.

Turn the Racking Handle one full turn anti-clockwise.

Turn the Racking Handle one full turn clockwise.

END C O The cast on is complete. You may carry on knitting the rib if you wish.

RC 10 You have knitted ten rows including the cast on rows but not counting any empty rows. When you are ready for the pattern knitting press the ABC button.

ST. PATT A Do you want to knit Stitch Pattern A? If you want Stitch Pattern B press the ABC button again.

COL 2/2 This means you are going to knit two rows of main colour then two rows of contrast all through the pattern knitting. Remember to set your colour changer for this.

COL 1 Pick up colour 1.

COL 2 Pick up colour 2 when you get to the right.

There should be enough information here to get you started. I know it is tempting to try a single motif in four colours to show off the capabilities of the machine but please try a two colour, built-in, all-over stitch pattern for your first garment. Knitting Technique 186 is ideal as a starter as there are no pushers needed on the back bed and you may choose either side of the fabric as the right side. Use a three-ply equivalent, for example, Bramwell Duo Magic, Forsell Sirocco, Forsell 3-ply Pure Wool, two strands of Christiana Braemar, two strands of 2/30s or one strand of Jandis. You will probably find that stitch size three or three and a quarter on each bed will give you a soft, flexible fabric if you are using Knit Tech 186.

Next month we shall be looking at the ALTER part of the program.

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TALKING TOYOTA

THE KNIT TRACER – PART 1

In this article, Shelagh explains how to set up the Knit Radar and prepare the tension swatch and, in Part 2, will describe how to use it.

Shelagh Hollingworth

One of the newer innovations on the hand-knitting scene is the inclusion with knitting patterns of diagrams showing the dimensions of the garment pieces. This may seem a little unnecessary to hand knitters since the measurements are also given, but for machine knitters this practise has been in accepted use for a very long time. It has to do not only with blocking out sections to the correct size but also ensures that they can make use of those marvellous aids that make reading patterns unnecessary. For your machine, the KS858, this means the K33, the Knit Tracer.

It may seem a pity that after all the hard work you have undertaken there is a separate machine that can take away some of that hard work and you have only just discovered it. However, do not be too dismayed, everything that one learns while taking the first lessons on the machine is never wasted. While the Knit Tracer will help you with your knitting, it can only do so once you have come to terms with all that you need to know about tension, operating the machine and so on.

The Knit Tracer is not going to knit for you, you will still be doing that yourself. It will, however, be able to tell you when and where to shape for any pattern piece you like to trace out. That means that you can trace off a knitting machine pattern diagram and, provided you have taken a correct tension reading for the yarn that you will be using, you can knit the shape without having to keep referring to the written instructions. Additionally, of course, any hand knit pattern design that takes your eye can be repeated within the limitations of the pattern stitch and yarn quality. If it is the garment shape that appeals to you and the diagrams are there, all you will need to do is draw them on to your tracing sheet.

Can't draw? You will not have to be an artist to make the type of outlines you are going to use on the Knit Tracer.

FACE TO FACE WITH A NEW SYSTEM

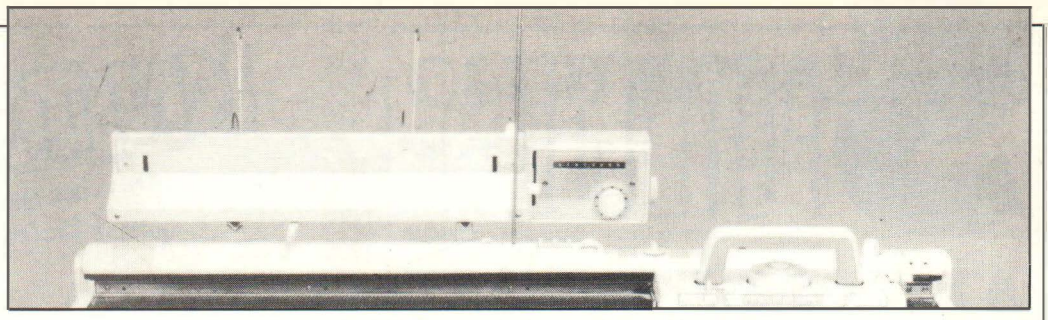
As with anything new, it's best to start slowly. Take each part of the Tracer out of the box and lay it on the table before you try adding it to the machine. First check that everything is there by reading off the list on page two of the book that comes with the set. This is not only useful for checking all the items but begins to register all the parts in your mind. Learning which part is which and what the named levers and dials are is all part of the process of learning how to employ any machine knitting method; having to keep going back to the beginning of a manual to refer to the basic essentials is frustrating and spoils the flow of the lesson.

In particular at this stage notice the row dial, the clutch lever and the stitch scales. These are all very important and it will save time when you want to start if you have these names firmly fixed in your mind. The row dial will fix the rows for your tension and the stitch scales are applied according to your chosen stitch tension and, since the tension is going to give the finished size of your knitting you can judge how crucial they are. The clutch lever affects the gear-change operation of the system; notice that it has to be UP while you are setting the rows and when the Tracer is not in use.

There is a neat roll case in the box and that contains most of the items in the lower photograph, page two of the instruction book. Take out each piece and discover what it is to be used for. There is a long roll of plastic film with a grid drawn on to it. This is the Knit Tracer sheet. On to this you will draw out the shape that you are going to knit. There is also a special fibre-tipped pen for the drawing. This pen is water soluble and can easily be erased with a damp cloth so that you can use the same sheet over and over again and wipe out any lines that you might not be happy with, before you start knitting.

The other sheet in the case is a pattern sheet. This gives outlines for all the common shapes to help you get started. You may well find it easiest to trace off an outline from one of these basic pattern shapes when you make your first garment. After that you will have almost no problem in altering and adapting these shapes. As for sizing, well, you will do that by altering the tension as well as the outline.

The Woolleys **by Doug Baker**



The Knit Tracer attached to the machine

Those fanned-out lengths of card are to give you the stitch tension and, when in place on the tracer, will indicate when and where to alter the pattern. You can also see two little 'stitch memories'. These attach to the stitch scales and will show the stitch number indicated by the pattern line. Once you have begun shaping, the stitch memory will remain to show at which point you began.

SETTING UP THE TRACER

After learning how to arrange a knitting machine from scratch, setting up a Knit Tracer is comparatively child's play. Your model K858 will be on its table already and the first thing you have to do after removing the main part of the tracer from the box is to mount it on to the machine. Hold the tracer as shown, with the row dial at the right. Check that you know which is the row dial. Insert the brackets that stick out at the bottom into the sockets at the **right** rear of the knitting machine. Do not go on holding the Tracer all this time, just rest it while you make sure where the sockets are before aligning the brackets and inserting them. Once in place, take the wire sheet guides at the back of the Knit Tracer. Have a good look at the picture so that you can tell whether you have put them in correctly. It would not be a disaster if they weren't exactly right but if you can start off with everything in place correctly then there will be no reason for any later problems. The picture at the bottom of the instruction book, page three shows the Knit Tracer attached to a knitting machine. This is as for the K858 except that it is mounted on the left of that machine, whereas the Tracer will be mounted to the right of your model.

THE KNIT TRACER TENSION METHOD

All through machine knitting you will come across the word tension. It isn't possible to work at any knitting, hand or machine, without realising that it is upon tension that the size and quality of knitting depends. You are required to knit a tension swatch before knitting any yarn or garment and this is just as necessary when using the Knit Tracer.

Before knitting the Tracer swatch you will have to work a sample to decide just how you want the finished fabric to feel. Although the yarn may have the words 'knits to standard 4 ply' on the cone band, there may still be variations; some yarns are thicker than others, sometimes the dyes used affect the tactile quality of the yarn. So, make the usual test piece and leave it to rest and treat it as you would any test piece. Then take a note of the tension setting and any other relevant details. If you are in the habit of keeping a notebook, this is the sort of detail you'll want to keep, alongside the sample.

Now set up for the Tracer swatch. Bring out 30 needles to right and left of centre 0 to working (B) position (60 needles). Using waste yarn, cast on and knit 11 rows, ending with the carriage at the right. Set the row counter at 000.

Using the main yarn and the stitch pattern you will want for your pattern, knit 30 rows at the correct tension that you have previously noted from your first test. Mark needle 21 on the left and right of centre 0. You can see the little loop for the marked stitches in the centre picture on page four of the instruction book. You will no doubt know by now how this is done, but, if not, you can see from the notes on page 16. After marking the stitches, knit another 30 rows.

With waste yarn, knit ten rows and remove the tension swatch from the machine. As usual pull the swatch a little lengthwise and leave it for a while, overnight if possible.

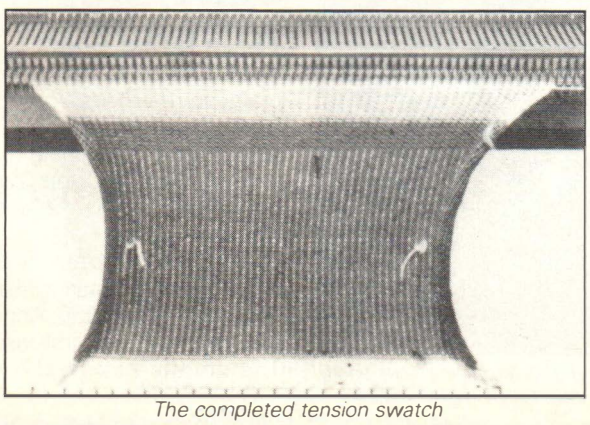
This is much quicker to knit than it is to read. Just set the machine for pattern and chosen tension. With waste yarn, cast on and knit ten rows. With main yarn, knit 30 rows. Mark the 21st needle at the left and right, work 30 rows more in main yarn. Knit ten rows in waste yarn and release piece from the machine.

You need to treat the piece as you will the finished work and this may mean pressing it. It is always easier to measure the knitting if you can press it or at least pin it out to size. Even man-made fabrics can often be steamed flat provided that you do not actually press the iron on to the knitting. Be advised by the manufacturer's instructions and avoid using anything damp against the work where possible. Fortunately this is only a test piece and any bad pressing will soon show up even on such a small piece.

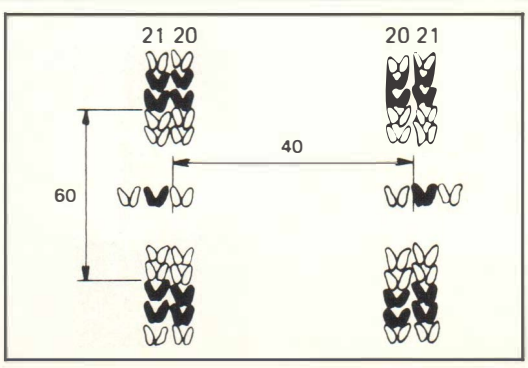
Pin out the piece as shown and measure the stitches. Use a ruler for this, it will lie flat against the stitches and will not give at all whilst you measure as a tape measure might. Between the marked stitches you have 40 stitches. On the photographed example these 40 stitches measure 12.9 centimetres.

The rows are measured in the same way. While the swatch is pinned out, place the ruler on the piece and measure the full 60 rows between the waste yarn sections. In the sample the 60 rows measure 14.3 centimetres. Again make a note of the measurements and all other details. Notice that we are not working out the tension as we generally do, mathematically dividing the numbers of stitches and rows by the centimetre to see how many stitches and rows we are going to use. This is what we have the Tracer for, the machine will do all that for us. Now you realise why we have to be so specific in how we measure the special tension swatch. We cannot expect the Knit Tracer to give us correct details if we do not feed it the correct information, but more of that next time.

Illustrations are reproduced from the Toyota K33 manual courtesy of Aisin (UK) Ltd



The completed tension swatch



Measurements should be taken between the contrast stitches as in the diagram.

SPOTLIGHT

KNITCRAFT
KNITTING MACHINES LTD
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A BIT OF A DO!

Rosemary Sheath is determined to make 1993 a year to remember – and she certainly knows how to do things in a big way. FRANCES FOY visited her unique craft centre in West Drayton to hear about her plans for a summer of celebration!

For many people it's a closely-guarded secret. For others, like Rosemary Sheath, it's definitely something to shout about!

Rosemary is currently heading towards her half-century in celebratory mood – she is more than happy to tell the world she's 50 at the end of the month, and actually wants everyone to help her celebrate!

Not one to do things by halves, Rosemary has also come up with several other "milestones" which need to be recognised – "There were so many that I just couldn't let 1993 go by without marking them," a delighted Rosemary told *MKM*.

There's her 25 years as a machine knitter for starters; then her 20 years as a machine knitting tutor, and of course the 15 years in her wonderful "Aladdin's cave" shop in Yiewsley, West Drayton. But hang on, there's no stopping this lady! What about Knitcraft's ten years as a limited company, not to mention the last five years of operating Tradecraft, the scheme for putting wholesale prices on goods, however little you buy?

"That's probably enough reasons to be going on with," grins Rosemary with an infectious enthusiasm you simply have to admire. "I really see all this as my way of saying Thank You for all that machine knitting has done for me, and for everyone I've come into contact with over the years," she went on.

"I really feel that machine knitting is something which alters peoples' lives – it's a hobby you can take anywhere and which undoubtedly opens doors to all sorts of friendships. It gives people an added dimension to their lives – it certainly helped me when I wanted to give up smoking. If ever I felt like having a cigarette I simply went away and did some machine knitting instead!"

As celebrations go, Rosemary's will certainly give the locals in Yiewsley, West Drayton, a few weeks to remember! No one will be in any doubt about what's going on down at 131 High Street, with all the flags and bunting in the street outside the shop, balloons, banners and badges decorating the double-fronted window – and cheese and wine on offer in the recently-converted loading bay!

And Rosemary has a veritable "feast" of workshops and talks lined up for the whole month of July with opportunities for visitors to simply sit and listen to the experts or gain some hands on experience of different crafts.

Already scheduled are eight special theme days for knitting machine owners including 302s, 321s and 360s – with special sessions on care and maintenance of your machine (of particular interest to the other half perhaps?). Silver Reed experts will be on hand on several days too and will be happy to answer questions on any aspect of machine knitting.

Among specialist workshops already promised are appliqué work for knitwear by Frances Goodman; "Correct Your Pressing Errors" by Anne Brown; a session with Janet Francis from DesignaKnit and a rep from Magic Cables. There will be videos shown at certain times including several from spinners showing how yarn is spun and a selection from Marlene Cuniberti videos, for whom Rosemary is sole importer.

For other craft enthusiasts there will be special days of embroidery, tapestry, hand-knitting, crochet, fabric painting, petal porcelain, children's crafts . . . the list is endless. And "all good children" who visit the shop with their parents will be guaranteed a sweet treat, as well as Rosemary's permanent box of toys to keep them amused while mums browse.

And as for mum and dad – well, Rosemary has been busy over the last few months checking what sort of wine her regulars prefer to drink – "I want everyone to really enjoy themselves during the next few weeks," she declares with a twinkle. "It could well be that the machine knitters of West Drayton will have a very merry month!"

What a lovely thought!

One big happy family – well, several, in fact! Happy smiles from some of the Knitcraft staff: (left to right) Alistair Finham, who is in charge of stock control; Juliet Sheath, Rosemary's daughter and Knitcraft company secretary; shop assistant Joyce Till; her daughter Sue Till, shop manageress; assistant Shirley Smith; Robert Sheath, Rosemary's husband; Jill Telford, who handles the mail order side of the business; Rosemary, and mechanic Alec White.

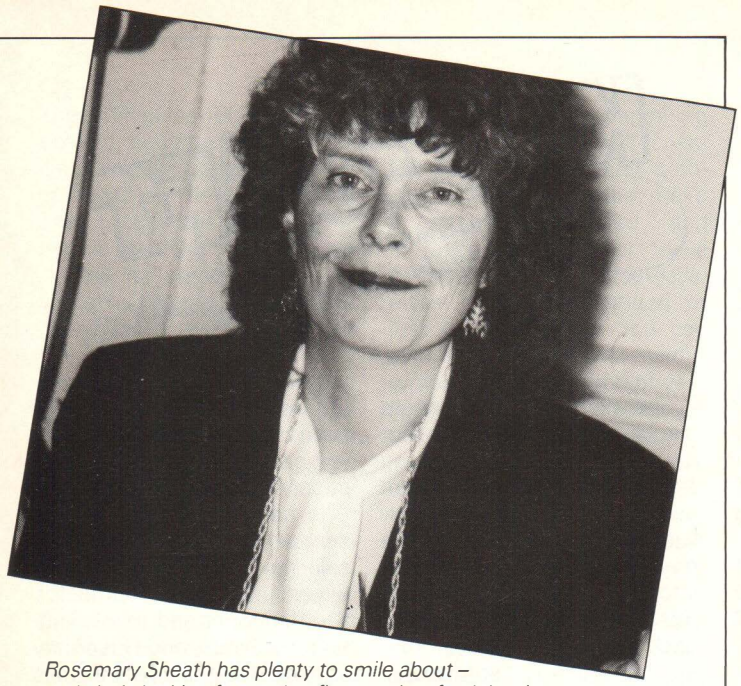
"Do come inside – the kettle's on!" There are welcoming smiles and a hot cuppa for every customer visiting Knitcraft. Left to right are Sue Till, Shirley Smith and Rosemary Sheath.

CENTRE OF ATTRACTION

Not so much a shop, more a craft centre – that's how Rosemary likes to think of her unique and flourishing business in Yiewsley High Street, not far from London's Heathrow airport.

"An Aladdin's cave" is how many of her regulars like to describe Knitcraft Ltd. And all I can say after my first visit is "How right they *all* are!"

Never was a shop front so deceptively discreet – never



Rosemary Sheath has plenty to smile about – and she's looking forward to five weeks of celebrations ahead with customers and friends.

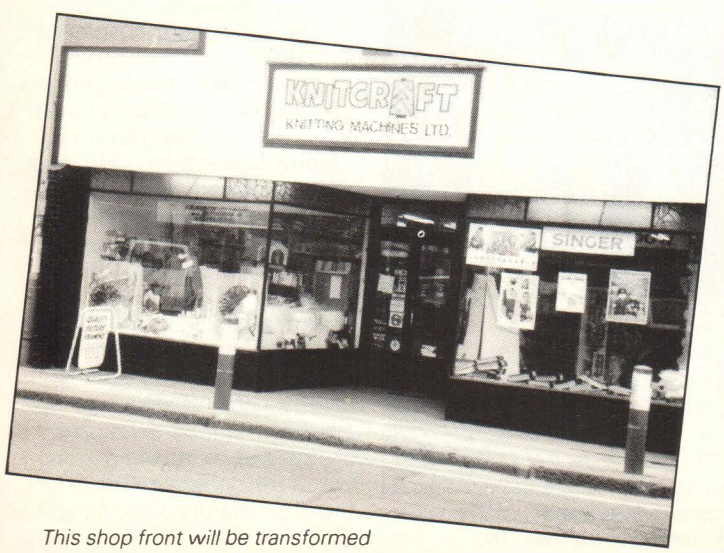
was I more surprised than when I stepped through the doors of this inauspicious entrance to find myself inside a craft enthusiast's dream!

From the front door you can barely see the rear of the showroom – there's more than 3,000sq ft of floor space and every inch is utilised to display some treasures of the craft world!

The rear of the premises is given over largely to machine knitters. There are several machines for demonstration purposes, and the walls are literally lined with machine knitting yarns in every colour and texture. There are yarns from Bramwell, King Cole, Denys Brunton and Yeoman to name but a few – and colours ranging from this season's favourite natural earthy shades to the bright fluorescents of pink, lime and yellow.

At the front of the shop you'll find the handknitting department with a wonderful selection of wools to choose from, including a stunning range of baby double knit for just 99p for 100g. It would be no exaggeration to suggest that you could easily spend several hours wandering around the shop, exclaiming afresh as you discover new and unexpected delights! And indeed many people do just that – "Customers have been known to come into the shop in the morning, go across the road to the pub for lunch and then come back here in the afternoon," grins Rosemary.

Not a bad idea – there's just so much to see that you simply can't take it all in at once. Where to start? Well, in the craft section there's beads and sequins, pearls and feathers – plus kits galore for making lace, candles, glass engraving, quilting and marquetry, as well as dozens of craft books crammed with ideas and videos too. Rosemary is a main agent for DMC



This shop front will be transformed with bunting and banners during the next five weeks.

Choice of electric or hand operated models.

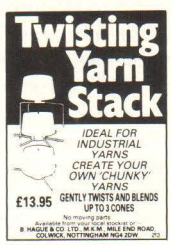
Ask for a demonstration at your knitting machine centre or phone or write for a leaflet and nearest stockist.

Hague Linking Machines, Mile End Road, Colwick, Nottingham NG4 2DW. Tel: 0602 870031

2 – VIDEOS ON LINKING

The Hague Linker with Diane Bennett £14.95 covers basic making up, stitch for stitch linking, cut & sew necklines and decorative linking. Approx 50 mins (VHS only).

Ruth Wood on the Hague Linker £14.95 covers making up of a whole garment from start to finish, includes stitch for stitch linking and cut & sew neckline. Approx 50 mins (VHS only).



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SPOTLIGHT

A BIT OF A DO!

◀75

and carries much of their needlecraft threads, frames, hoops, rings, thread and craft boxes and canvas.

Then we move on to the haberdashery department where you'll find ribbons, lace, fringing, motifs, buttons galore and piping as well as the basics of needles for embroidery, darning, tapestry and sewing.

Has that whetted your appetite? All I can say is: I defy anyone to visit Knitcraft and *not* find what they are looking for in terms of crafts . . .

SHOP TALK

There's no way Robert Sheath could have envisaged the outcome of his chance remark. "You've got enough yarn there to open a shop," he joked to Rosemary in the days when she ran machine knitting classes and used to store the yarn at her house.

Rosemary laughingly agreed – and the seeds of an idea were sown. That idea germinated and grew over the years into the hugely-successful Knitcraft shop which Rosemary runs today.

One of the "milestones" celebrated by Rosemary this summer is her 25-year passion for machine knitting – which all started when she bought her first Knitmaster 302. "I always seemed to be hand-knitting for family and friends, and began to wonder whether there wasn't a quicker way to achieve the same result," Rosemary told me.

"I bought a Knitmaster for £53, then left it under the bed for the next three months! I eventually decided to give it a go, and began to teach myself how to use it." She remembers vividly the first complete garment she ever made on her Knitmaster – "Of all things a cable sweater!" she recalls.

But Rosemary had obviously discovered her "forte" because before long she had set up her own machine knitting club and had been invited to become a tutor for Knitmaster. She later taught at adult education classes in nearby Hillingdon and Buckinghamshire – something she did for many years and relished every minute of it!

Husband Robert was not the only one to encourage Rosemary to go for a retail outlet – members of her knitting club started asking when she was going to start selling yarn through a shop – "So I decided to give it a go," she recalls.

She smiles as she admits to spending 18 months "badgering" British Rail to let her rent premises in Station Approach in West Drayton, one of four small unoccupied units. She eventually won them round and moved in to the shop in 1978 – and before long she had acquired all four units.

Business was growing and demand for her yarns was increasing all the time – and by the mid-80s Rosemary was looking out for larger premises with storage space. Then she found exactly what she had been looking for – an empty builders' merchants at one end of Yiewsley High Street, ideal for her purposes. So in 1986 she moved lock, stock and yarn cones to these larger premises, and that's where you'll find her today.

She now has much more display and storage space, but is continually re-organising and making more efficient use of the space she has. Earlier this year she extended the machine knitting department into what was the warehouse, moving the warehouse further back for easier access. And she has plans to "spruce up" the old loading bay area into an eating area for the forthcoming celebrations.

SHOW YOUR AGE!

Calling all old Knitmaster owners – or should we say all owners of old Knitmasters!

If you've ever tried either getting parts or spares for your machine and experienced a blank wall of frustration, you'll hopefully be delighted to learn that Rosemary and Knitcraft can help you solve your problem.

For Knitcraft are now the sole stockists of parts and spares for all old English-made Knitmaster machines, going right back to the early 1950s. As Rosemary says: "It is policy to provide the parts and spares for as long as they are available or to find an appropriate substitute when spares are exhausted. When we cannot find an alternative, we will cannibalise machines and supply secondhand parts."

In addition to this valuable service for "oldies", Knitcraft sell new and reconditioned Silver Reed, Knitmaster, Brother/Jones and Toyota knitting machines, and Rosemary and her assistants are always on hand to teach customers how to use the machines. Knitcraft stocks a very wide range of yarns, pattern books and accessories for all the above machines and in addition for Passap and Pfaff knitting machines. They will repair most knitting machines and their accessories and can arrange a "pick up and return" scheme to anywhere in Great Britain.

You'll find the Knitcraft showroom and warehouse at 131 High Street, Yiewsley, West Drayton, Middlesex UB7 7QL (tel: 0895 441368). It is about two miles from the Heathrow airport turnoff on the M4, and close to junction 15 on the M25. The shop is open from 9.30 am until 5.15 pm Mondays to Saturdays.

PENNY FOR YOUR THOUGHTS!

You'll always find a warm and cheerful welcome at Knitcraft, with happy smiles and a cup of tea or coffee the order of the day!

"And if we're too busy, we just ask the customer to make their own," grins Rosemary. "More often then not they make a cuppa for us instead!" With such a friendly, relaxed atmosphere, it's not surprising a lot of customers like to linger longer.

And this in itself sometimes poses Rosemary a slight – perhaps delicate – problem! "Many people visit the shop from a long way away, and I always like to let them know we have toilet facilities for their use before they set off back home," Rosemary explained.

"Well, which colour it is to be?" Rosemary gives a demonstration on one of the several knitting machines in the shop, watched by manageress Sue Till (left), Alec White and daughter, Juliet.

"But this isn't always easy, as the toilets are not obviously visible – and I have never yet worked out the right way to ask someone 'Do you want to go to the toilet before you leave?' Perhaps some of the readers can come up with an idea?"

Now then, there's a challenge? Any (proper) suggestions for how Rosemary can pose the delicate question with the least embarrassment to all concerned? And that's not all – she is also looking for ideas for signs to put on the toilet doors – something other than "Knitters" and "Non-knitters" perhaps?

Do let us know – or get in touch with Rosemary . . .

When he's not organising the Knitcraft huge stock of yarns, Alistair Finham is a musician. And yes, it's OK – his pals all know he's had a go at machine knitting! "But I'll never be an expert," he says modestly.

"Come on girls, let's get these ribbons sorted out! Sounds just the kind of thing your mother would say – and in this case it's not surprising – for here's a real mother-and-daughter relationship! Mum is Joyce Till (standing left) and daughter Sue is seated right. Also in the picture is Shirley Smith (centre).

Yarn from floor to ceiling – and someone's got to check it! Stock control manager Alistair Finham (right) gets the girls organised – and still manages to raise a laugh from (left to right) Joyce Till, Jill Telford and Shirley Smith.

HELP US CELEBRATE
25 YEARS OF MACHINE KNITTING

We are hanging flags from the lamp-posts, holding video shows, parties, talks, theme days and special events.

All are free, but some events will be very popular so please phone to reserve a seat.

JULY

Saturday 3 – Help with Singer knitting machines – Sue Wooley.

Wednesday 7 – Hand knitting and bring your problems – Joyce Till.

Thursday 8 – Silver, Knitmaster – Jacquard, Knitradar and Knitlink.

Friday 9 – Silver, Knitmaster – Punchcard, Lace Carriage, SC3 and Intarsia.

Saturday 10 – Iris Bishop.

Monday 12 – In-Ex with steaming kits and patterns.

Wednesday 14 – Bramwell yarns and Jones Tones paints.

Thursday 15 – Bramwell yarns and Jones Tones paints.

JULY

Saturday 17 – Silver, Knitmaster – Electronic, AG50 and PE1.

Wednesday 21 – Ann Brown – knitting a posh frock.

Saturday 24 – Knitmaster 302 Day, owners can learn Intarsia and lettering.

Wednesday 28 – Janet Brown with DesignaKnit for computers.

Friday 30 – Afternoon of trims for your knitwear, Impex crafts.

Saturday 31 – Make your own appliqué – Frances Goodman.

AUGUST

Tuesday 3 – Knitmaster 321 and 323 Day. See what can be done.

Saturday 7 – Ann Brown – Bring your disasters – a talk on steaming.

RING FOR PROGRAMME INFORMATION

Gift wrapping, magic cables, 360 day, machine maintenance for husbands (or wives!), HK160/MK70 day, needlecraft day, petal porcelain, crochet edgings, Victorian baskets, video shows, cocktail party for tutors and organisers and if we've nothing here to interest you, then just come and celebrate with a glass of wine, enter our daily competition and look at our special prices.

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A TALE OF TWO COUNTRIES

We've a 'fair dinkum' yarn with which to test your wits this month, all the way from Down Under. Sunny Whyalla in South Australia is the home of ex-patriot Marjorie Stanley, who sent us the story 'teaser' opposite.

Marjorie devised the story with its forty 'blanks' for her knitting machine club's Christmas party – and the Aussie ladies' top score was 21! I'm sure some of you will have a go at beating that!..

A Liverpudlian, Marjorie and her family emigrated to Australia in 1966. They now live in Whyalla on the upper Spencer Gulf, the second largest city in South Australia. Despite feeling the effects of the economic climate – a once-thriving shipyard has been forced to close – Marjorie tells us that Whyalla is a 'good place to live – lots of sunshine, dry winters, five minutes from a safe clean beach and very friendly people,' she writes. Marjorie only took up machine knitting about five years ago when she retired from work – and immediately felt 'at home' in the Whyalla Machine Knitting Club, where more than half the members are ex-pats like herself, from England or Scotland. She reports gratifyingly that all the members look forward to receiving our magazine – 'about two months late but welcome nonetheless'. 'We find a lot of useful tips and the patterns are very good,' reports Marjorie. There is no local woolshop for the ladies of Whyalla to buy yarn – but twice a year they are visited by May Ambrose who runs a shop in Tanunda, who brings English wools and patterns – and in between her visits, members can order from her by post.

The club members also support the Australian yarn industry, in particular an industrial cotton from Adelaide which is, according to Marjorie, 'very reasonably priced and extraordinarily versatile'.

It's not always easy to liaise with neighbouring machine knitting clubs in South Australia – Whyalla's nearest 'neighbours' are 74km and 108km away in opposite directions! But they all try to get together at Christmas and that's when the ladies pitted their wits against one another trying to solve Marjorie's yarn! Now it's your turn...

(Choose the words, commonly used in machine knitting, that fill the gaps in the story from the list below. Use each word or group of words only once. Answers, in the order used, are on page 82).

THESE ARE THE WORDS, IN ALPHABETICAL ORDER, WHICH ARE MISSING FROM MARJORIE'S YARN

BROTHERS
BRUSH
CAM
CARDS
COMB
CONE
COUNTER
DOUBLE BED
GATE
JUMPERS
KNIT
LATCH
LEVER (OR PUSHER)
MACHINE KNITTING
MACHINE KNITTING MONTHLY
NEEDLE
OIL
PASSAP
PATTERNS
PEGS
PILE
PUNCH
PURL (Pearl)
RACK
RIB
ROW
SINGER
SINGLE BED
SLIDE
SLIP
SLIP
TABLE
TENSION
TOYOTA
TUCK
WASTE
WEIGHT
WIRE
WOOL
YARNS

Once upon a time there were two _____ who shared a little cottage. It was an oasis in a _____ land. They shared a room with a _____ and one day hoped to have a room of their own and a _____ each. They also shared a dressing _____ with their possessions displayed and each had their own _____ and _____. They were not a very tidy pair. The kitchen _____ top was littered with dishes and pots and pans and the laundry had a _____ of clothes waiting to be washed.

The River _____ was close by and could be reached by passing through the garden. The _____ on the _____ was broken and they left the fallen clothes _____ on the ground.

One of them was always trying to pull the _____ over the other one's eyes and this could cause quite a _____ between them but to show all was forgiven they could take a _____ up the river.

One had been denied an ambition to be _____ with a band, while the other had a tendency to _____ and kept in shape with a few rounds with a _____ bag, which was followed by a game of _____.

One day they received a _____ informing them that Aunty Mary had died and left them quite a lot of money. They thought this would be a good time to fulfil a dream and go _____ diving. So off they went and bought a _____ four-wheel drive to make the trip. They packed their gear, making sure the pack _____ was secure, checked the fuel and _____ and off they set.

All went well until the rains came and they started to _____ and _____ all over the road. They needed a _____ to get them back on track. All this was no good for the vehicle, they ran out of fuel due to the _____ in the fuel gauge being disturbed. It was a good job they were carrying a spare jerry can of fuel.

This wasn't the end of their troubles, because one of them received a broken _____ after a _____ on the wet road. It was going to take a long time to _____ together.

They stopped at the first garage and had a good _____ in of fish and chips followed by a _____ of ice cream.

After their trip, they decided they needed a good cleaning lady and Doreen came to their rescue. When they saw all the lovely _____ she made, they were soon converted to _____. As they sat at their _____ (they each had one) the winter evenings just flew and they had some good _____ to tell anyone who would listen, about their adventures and the latest _____ in _____.

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12 WILD RABBIT

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines. We used a Toyota 858.

MATERIALS

4-ply Acrylic.
Approx 15g in Mid-Green (MC).
Approx 10g in Beige (A).
A small amount in White (B).
Oddments in Mid Brown (C), Black (D), Dark Brown (E) and Yellow (F).
Double Knitting.
Oddment in Bright Green (G).
Translucent thread, fishing line or cotton thread for whiskers.
Short length of White daisy lace (approx 8 flowers).
Short length of embroidered flower braid that can be cut into separate flowers (we used Yellow and Green).
Yellow felt tip pen for colouring daisy lace.
Cotton thread to match flower braid.
Long-eyed sewing needle suitable for yarn.
Darning needle.
Fine sewing needle for sewing braid.
Good quality stuffing.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

Size of completed item 22 cm, 8½ in high.
Size of completed rabbit 18 cm, 7 in high.

TENSION

28 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side.
Make this rabbit as an ornament or make just the rabbit as a toy in any colour, or to match a pet rabbit, or even in a small Fair Isle pattern, if your machine has this facility. The base could be decorated with artificial or silk flowers.
The following cast-on/cast-off methods are used both for speed and because edges are either hidden inside made-up item or yarn ends pulled to gather up edge.

QUICK CAST-ON

(Used throughout.) Carriage at right. Tension dial set to MT. Use the quick cast-on method. Push alt Ns to left and right of 0 to WP as given in instructions. K 1 row. Hook on cast-on comb. Push rem Ns between left and right into WP. K 1 row. Carriage at right. Cont as given. When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or for a straight edge pull yarn end to remove any slack and fasten off. See patt for which is required. Your manual will describe this method or a similar method of casting on although it may be called by a different name and may not use a cast-on comb.

QUICK CAST-OFF

Carriage at right. Set tension dial to 10. K 1 row of loose sts. Set tension dial to MT. K 1 row. Thread darning needle with long length of matching yarn. Knot to right end of st of loose row. Take needle through sts of this loose row and leave yarn end at left-hand side. Break knitting yarn. Run carriage across bed to release knitting. Unravel last row and fasten off both ends at left-hand side for a straight edge. For a gathered edge, fasten off only unravelled end and pull rem end to gather up sts. See patt for which is required.

RABBIT

LOWER BODY

Push 22 Ns at left and 23 Ns at right of centre 0 to WP. 45 Ns. Push alt Ns back to NWP. Using MT and A, make a quick cast-on. Set RC at 000 *. K 30 rows. Quick cast off.

UPPER BODY

Work as for lower body to *. K 14 rows. Quick cast-off.

HEAD

Push 19 Ns at left and 20 Ns at right of centre 0 to WP. 39 Ns. Push alt Ns back to NWP. Using MT and A, make a quick cast-on. Set RC at 000. K 18 rows. Quick cast off.

FRONT FEET (MAKE 2)

Push 11 Ns to WP. * Push alt Ns back to NWP. Using MT and A, make a quick cast-on. Set RC at 000. K 18 rows. Break off yarn, leaving a long end. Using a darning needle, thread end of yarn through all sts and release from machine *.

BACK FEET (MAKE 2)

Push 15 Ns to WP. Work as for front feet from * to *.

CHEST FUR

Push 15 Ns to WP. Push alt Ns back to NWP. Using MT and B, make a quick cast-on. Set RC at 000. K 40 rows. Break off yarn, leaving a long end. Using a darning needle, thread end of yarn through all sts and release from machine.

EARS (MAKE 2)

Push 15 Ns to WP. Push alt Ns back to NWP. Using MT and A, make a quick cast-on. Set RC at 000. K 20 rows. Using B, K 16 rows. Break off yarn, leaving a long end. Using a darning needle, thread end of yarn through all sts and release from machine.

TAIL

Push 21 Ns to WP. Push alt Ns back to NWP. Using MT and B, make quick cast-on. Set RC at 000. K 8 rows. Break off yarn, leaving a long end. Using a darning needle, thread end of yarn through all sts and release from machine.

BASE

Push 51 Ns at left and 50 Ns at right of centre 0 to WP. 101 Ns. Push alt Ns back to NWP. Using MT and MC, make a quick cast-on. Set RC at 000. K 60 rows. Quick cast off.

MAKING UP

NOTE

When working features, secure yarn as follows: Knot end of yarn and take needle into fabric and out at position of first st. Pull yarn tight so that knot disappears beneath fabric and is caught in stuffing. Work a tiny st in same position to secure. To fasten off yarn, take needle in and out of stuffing several times without catching fabric in sts. Pull yarn tight and cut close to fabric so that end disappears from sight. Omit the whiskers if you are making the rabbit as a toy for a very young child.

RABBIT

With K side inside, fold lower body in half with side edges tog. Pin edges. Pull one yarn end to gather sts tight and backstitch pinned seam. Turn to right side. Stuff firmly. Tightly pull up rem yarn end and fasten off. Make upper body in same way. With K side inside, fold head in half with side edges tog for back of head and pin. Pull one yarn end to slightly gather sts. Backstitch along base of these sts to form top of head. Backstitch back seam. Turn to right side. Stuff, rounding off head back (seam position) more than head front. Tightly

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KALEIDOSCOPE

We twist our kaleidoscope for July and find a shy, wild rabbit sitting prettily in a flowery summer meadow – an image cleverly captured for the knitting machine by Jane Platt. Look out for his companion, next month.

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A TALE OF TWO COUNTRIES

Australian knitter Marjorie Stanley supplied us with the brain teaser yarn you'll find on page 79. Have a go at completing it with the words supplied then check if you used them in the correct order, from the list below.

ANSWERS

1. BROTHERS
2. WASTE
3. DOUBLE BED
4. SINGLE BED
5. TABLE
6. BRUSH
7. COMB
8. COUNTER
9. PILE
10. CAM
11. LATCH
12. GATE
13. PEGS
14. WOOL
15. TENSION
16. ROW
17. SINGER
18. WEIGHT
19. PUNCH
20. CARDS
21. WIRE
22. PURL (Pearl)
23. TOYOTA
24. RACK
25. OIL
26. SLIP
27. SLIDE
28. LEVER (OR PUSHER)
29. NEEDLE
30. RIB
31. SLIP
32. KNIT
33. TUCK
34. CONE
35. JUMPERS
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37. PASSAP
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◀80

pull up rem yarn end and fasten off. Pin head, upper and lower body sections tog, matching gathers and with head seam at back and upper and lower body seams at front. Sew tog where sections touch. With K side inside, fold ears in half across width. Pin and backstitch sides. Turn and push out corners. Tightly pull up both yarn ends at ear tip and fasten off, sewing top closed. With side knitted in B forming inner ear, catch sides of ear tog at base. Sew ears to head either side of top head seam with inner ears at side. Make front feet as for lower body. With seam on inside, sew ends of front feet to upper body sides. Make back feet as for lower body. With foot seam facing down, pin to underside of lower body, either side of gathered centre, with toes slanting outwards. Before sewing in place, check that rabbit balances. Pull up yarn ends at top and bottom edges of chest fur and sew to hold gathers. With right side outermost, pin one gathered edge of fur at base of head and other to gathered base of lower body. Pull out curled under side edges and pin to rabbit front covering body seams. Sew all edges in place. With K side inside, fold tail in half with side edges tog. Pull one yarn end to slightly gather sts. Backstitch along base of these sts. Backstitch seam. Turn to right side. Stuff, rounding off corners. Tightly pull up rem yarn end and fasten off. Sew gathered end to lower back body. Using E, embroider a 'Y' shape nose at point where head seam ends, followed by two slanting straight sts at base of 'Y' for mouth. (See picture.) Using D, embroider centre of eyes with small sts. Outline with C and add a tiny st in B to highlight pupil. Using two strands of translucent or cotton thread, take needle through head, close to nose, to make whiskers (see Note). Pull thread through until just over 2.5 cm (1 in) remains. Take needle back through head at almost same position and pull thread tight. Finally, take needle back through head at almost same position once again. Pull thread tight and trim, leaving same lengths ends. Rep process in reverse to create four whiskers on either side of nose. Trim whiskers if necessary.

BASE

With K side inside, fold base fabric in half with side edges tog. Pull up one yarn end, gathering as tight as possible, taking care not to break yarn and backstitch side seam. Turn to right side. Stuff lightly, very lightly at centre. Pull up rem yarn end gathering as tight as possible and catch gathered centres tog. Fasten off.

ASSEMBLY

Pin rabbit over gathered centre of base. Sew feet and body underside in place. Work clumps of grass here and there over base as follows: Thread needle with length of G and MC. Work single backstitches through top fabric of base leaving long yarn ends at start and finish of each backstitch. Separate yarn plies with tip of needle. Cut daisy lace into separate flowers. Colour both sides with yellow felt-tip pen. Pin amongst grass and, using F, catch to base with French knots worked close to centres. Cut flower braid into separate flowers. Arrange over base and sew in place with cotton thread.

Jane Platt, the designer of this pattern, specialises in knitted toys and ornaments for HAND and MACHINE KNITTERS. Taking ideas from nature, her designs include birds and animals, some of which are set in natural surroundings. Many can be made from oddments and are ideal presents for adults, children and charities. For colour brochures, send 50p in coins to: Knit-Knacks (MKM), 16 Springfield Road, Binfield, Berkshire RG12 8TW.

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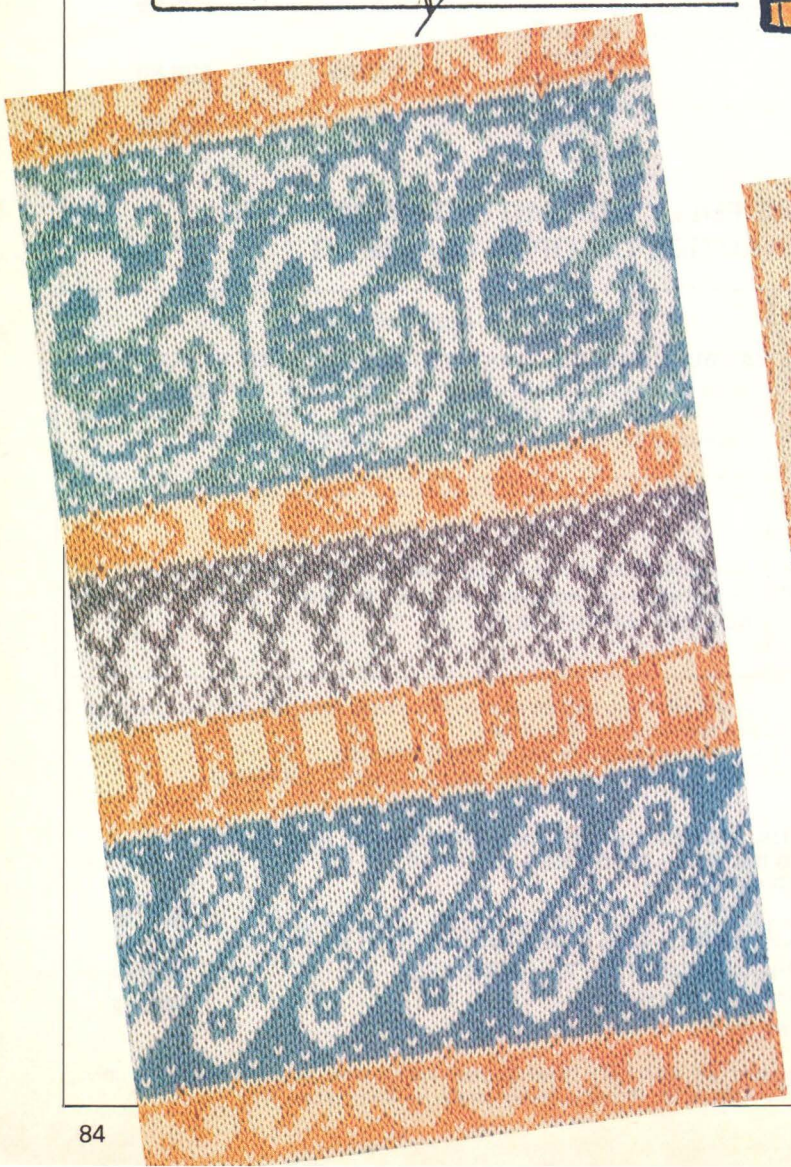
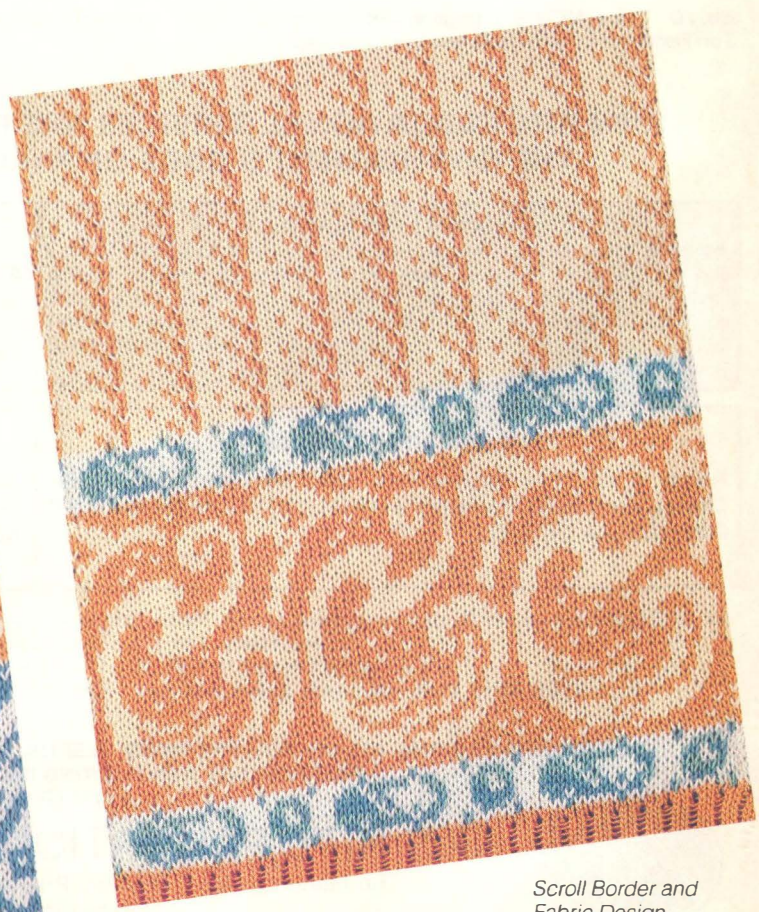


Border Design



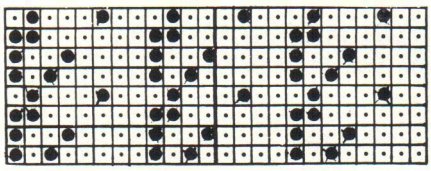
Scroll Border and Fabric Design

INSPIRATIONS

THROUGH THE AGES

THE 18th CENTURY

This month I have designed a series of border patterns, inspired by the interior design and decoration of the 18th century, particularly the rich borders and plaster mouldings used on the exquisite ceilings of the period.



FABRIC PATTERN – 8 ROWS
Repeat these 8 rows four more times so that card can be joined

My border designs can be used individually to decorate an otherwise plain garment or they can be used together, as in the illustration, to create a rich Fair Isle fabric.

YARNS AND COLOURS

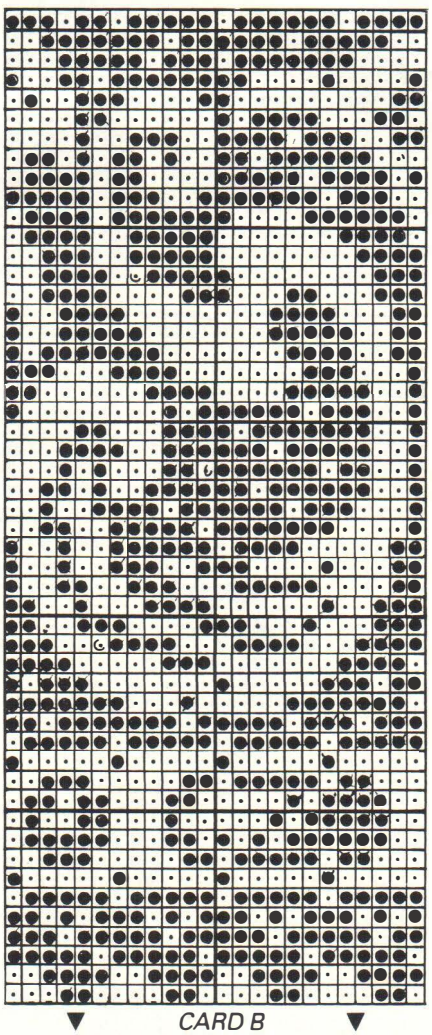
In the knitted samples I have used the delicate colourings of the period which I think are most attractive in summer-weight cotton and rayon yarns, giving a clean, elegant look.

As the background colours (in feeder 1), I have used white and cream and for the contrasts (in feeder 2), I have chosen gold and subtle shades of blue, grey and turquoise.

BORDER DESIGN

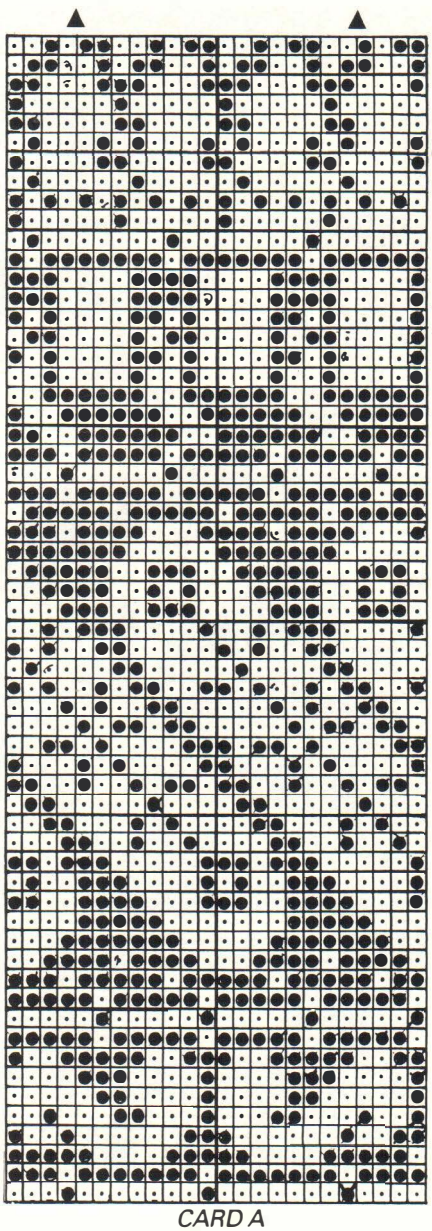
Knit the welts and so on in turquoise. Starting at row 1 of the card, knit in Fair Isle as follows:

Rows 1-10 = cream in feeder 1, gold in feeder 2.
Rows 11-37 = white in feeder 1, blue in feeder 2.
Rows 38-49 = cream in feeder 1, gold in feeder 2.
Rows 50-66 = white in feeder 1, grey in feeder 2.
Rows 67-73 = cream in feeder 1, gold in feeder 2.
Rows 74-111 = white in feeder 1, turquoise in feeder 2.
Repeat from row 1.



CARD B

BORDER PATTERN – 111 ROWS



CARD A

Join top of Card A to bottom of Card B for complete card

SCROLL BORDER AND FABRIC

Knit the welts and so on in gold. Starting at row 67 of 'border' card, knit as follows:

Rows 67-73 = white in feeder 1, turquoise in feeder 2.
Rows 74-111 = cream in feeder 1, gold in feeder 2.
Turn card back to row 67 (memorise if necessary so that the next row will knit in Fair Isle and not plain knitting).
Rows 67-73 = white in feeder 1, turquoise in feeder 2.
Continue in Fair Isle (without any plain rows of knitting), using 'fabric' card, with cream in feeder 1 and gold in feeder 2.

Iris Bishop

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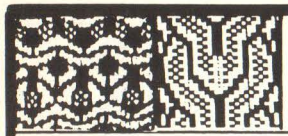

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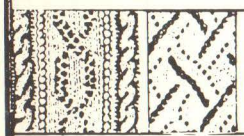

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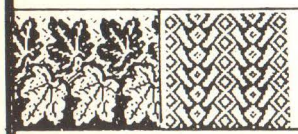

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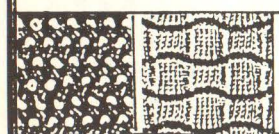

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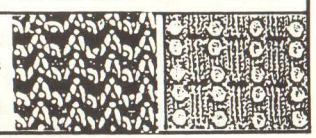

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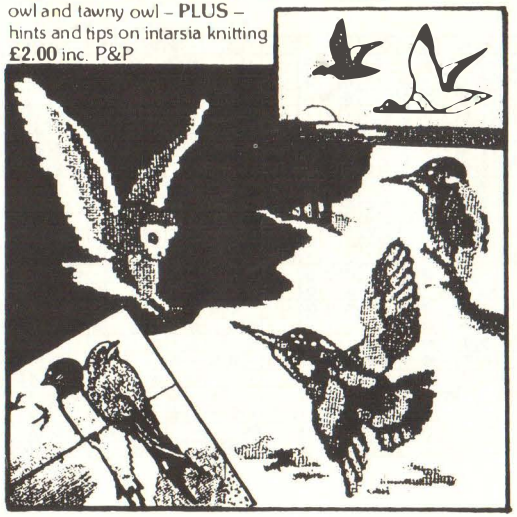

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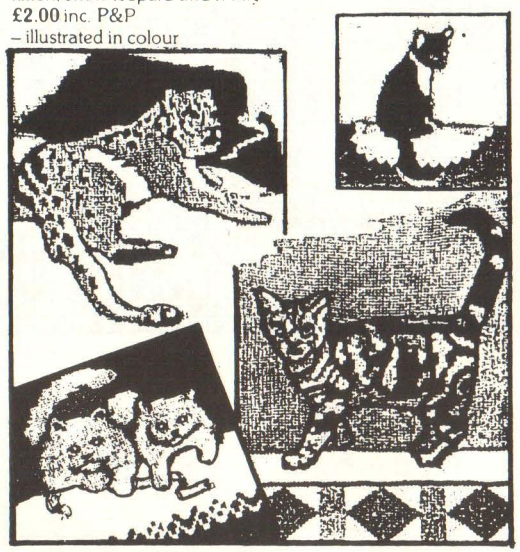

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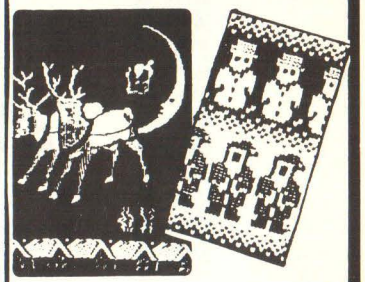

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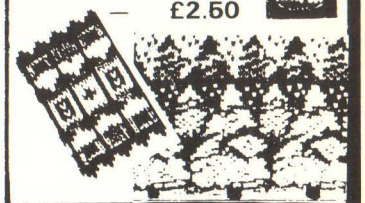

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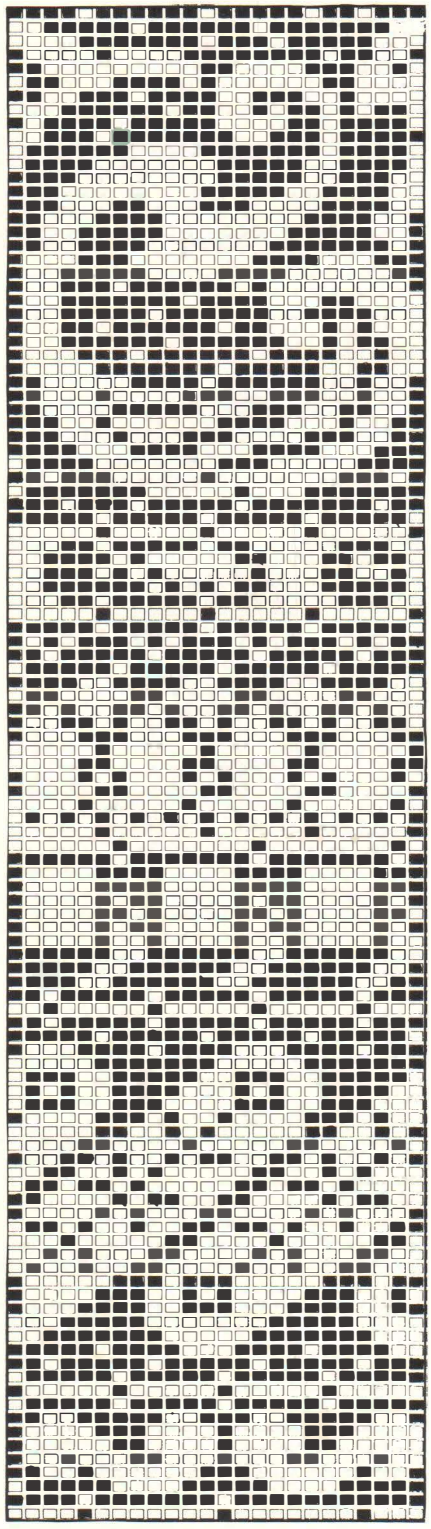
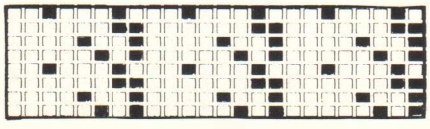


BORDER PATTERN – 111 ROWS



FABRIC PATTERN – 8 ROWS

MARCH COMPETITION WINNER

It wasn't quite "first time lucky" for Gill Green when she entered our March competition – but almost!

Gill has vague memories of winning a crossword competition many years ago, and has regularly filled in competition entries from different magazines – but hasn't always got around to mailing them! "In fact, this competition was one of the very first I've ever entered properly," Gill told *MKM*.

And as the winner of our fabulous Brother KH864 standard gauge punchcard machine, isn't Gill rather pleased that she *did* remember to post this particular coupon?

"I'm chuffed to bits – you've made my day," she told us delightedly when we telephoned her at her home in Melton Mowbray, Leics, to break the good news. "I shall definitely make sure I post all my competition entries from now on!"

Mother-of-two Gill first became interested in machine knitting seven or eight years ago – when she got fed up with never finishing any of the hand-knitted garments she started!

"I was sure a machine would be quicker, so I went down to Bedford and bought my Brother 881 without really knowing anything about knitting machines," she recalls with a grin.

Very soon after that Gill returned to full-time work and her machine "languished" in a corner for four years with its owner too busy to "get to grips" with it.

Then by 1990 Gill decided it had to be "now or never" and decided to give machine knitting a serious try – and joined the Melton Machine Knitting Club in nearby Asfordby. "It's a wonderfully supportive and encouraging club, and it was just what I needed at the time," Gill told us. "I'd been struggling along with the original instruction manual, never having had any tuition, and the club gave me exactly the environment I needed – to be able to talk to other knitters."

The Melton Machine Knitting Club also gave Gill and its other members an extra-special bonus in the shape of resident tutor Beryl Jarvis. A well-known name in the world of machine knitting, Beryl organised this year's summer school at Loughborough University.

Under such expert tutelage, Gill soon "discovered" her knitting skills – and nowadays her machine no longer "languishes" in a corner but takes pride of place in her dining room!

"With two teenagers in the house I still don't find the time to do as much knitting as I would like," she confesses. "But I do knit a lot of my own sweaters and cardigans, and also knit a lot for my father who can rarely get shop knitwear to fit him properly."

And yes, Gill still does have the first garment she ever knitted on her Brother 881 – "A long striped scarf in my son's running club colours," she recalls with affection. "My son doesn't wear it anymore though – it's now sported by an old teddy bear!"

With the imminent arrival of her lovely new Brother KH864, Gill has decided it's time to bid farewell to her 881 which has served her so faithfully.

"I've become very keen on Intarsia recently and I plan to sell my 881 and with the proceeds I'll buy a separate Knit Leader," she told us. "But I'll keep all my various attachments to use with my new machine."

One delighted customer – who'll definitely be renewing her subscription to our magazine *and* keeping a good supply of envelopes and stamps at the ready!

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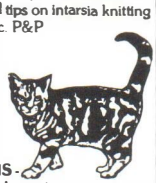

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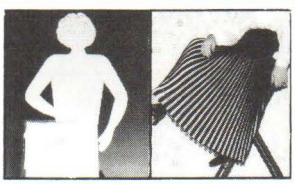

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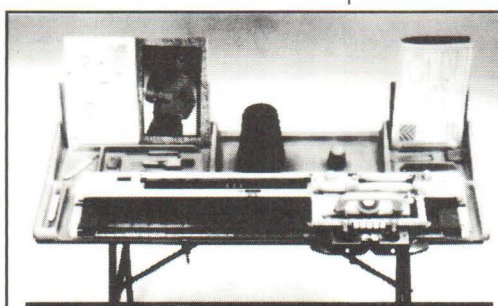

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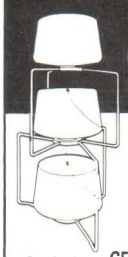

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ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT−1, MT−2, MT−3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

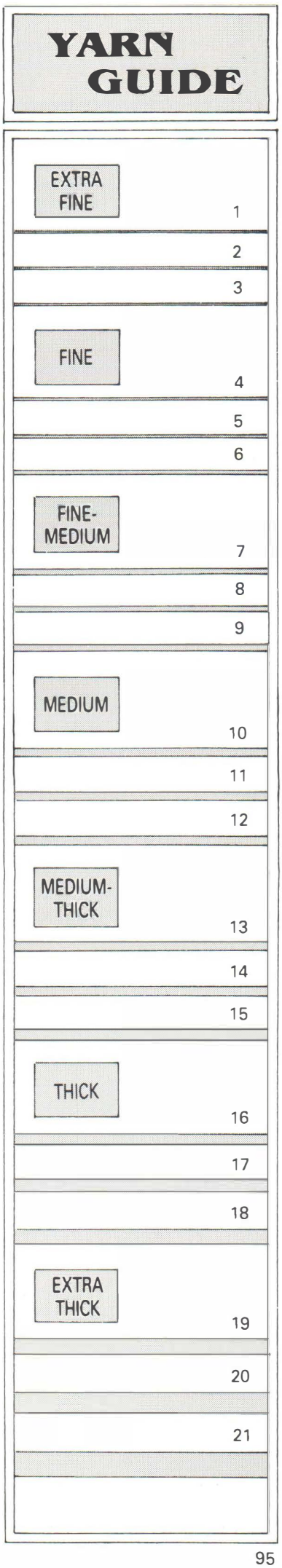
Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1×1 rib or every third needle back to non-working position for a 2×1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib.

Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.



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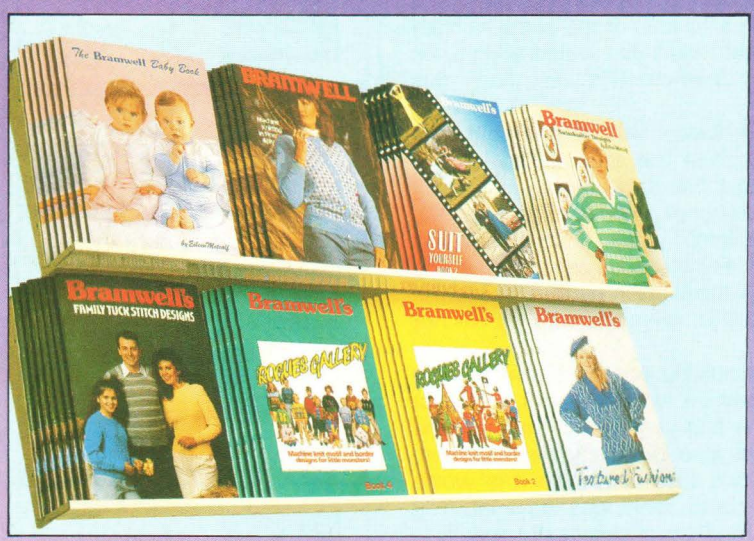

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